

Dizzy, Bird, Ella Pack Carnegie

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Despite Bad Acoustics, Gillespie Concert Offers Some Excellent Music

By MICHAEL LEVIN

New York—A sell-out crowd in huge Carnegie Hall three weeks ago heard the Dizzy Gillespie band aided by Charlie Parker plus vocal star Ella Fitzgerald run through 120 minutes of largely excellent music. Stand outs of the concert



Dizzy Gillespie (below) and Charlie Parker (Got Photos)

Disc Companies Scrambling For Backlog

New York—At press-time, Musicraft was dickering with Fields to have the ex-bubbling rhythm man's band do a series of waxings, with at least four dates in the next fortnight in the offing. This is in line with the general effort of

labels here to get enough spare wax on hand to beat the possible Petrillo ban on recording expected in December.

As much pop recording is being done here as on the coast, at this point many of the singing names are in L.A., but every heavy effort is being made to pile up standard tunes and albums for possible use at a later date.

Schedules are being drawn up for a late winter frantic pop waxing session if the Petrillo ban becomes a certainty. Recording companies are keeping their fingers crossed but point out even if the ban comes in, they still have made the records on a lower scale than probably will prevail after a ban and subsequent new contract negotiations.

Blesh And Torme Lose Radio Spots

New York—The Rudi Blesh show, This Is Jazz, which has been heard on the Mutual network in off hours, Blesh stated "reasons were given" for the general economy wave current in the network. This Is Jazz is the only strict jazz show now on the air.

At the same time, NBC was notified by Toni, the hair-goo company, that songster Mel Torme was being cancelled off after 13 weeks on network air. The agency's privately aired reason was that Torme attracted "too young an audience."

Torme's GAC handlers said frankly they were glad to have him off the show, that the agency and sponsor demands had been so difficult to meet that it was virtually impossible for him to do a good show.

Emmett Carls In Rehearsal

New York—Emmett Carls (tenor) last with Chubby Jackson's Boppers now in rehearsal with his own band. The nucleus of the band will be, Johnny Mendell, bass trombone and arranger; Doug Mettome (Tadd Dameron), trumpet and arranger; Bill Vitale, lead alto; Irv Greenberg, baritone; Tony Aless, piano; Billy Usher, vocals. Ed Finckel will also arrange.

Harmonicats On New Universal Label

Chicago—Split-up in original Vita-coustic organization, reported in the Beat last issue, has since seen three ex-vita men forming their own Universal Records, and taking the Harmonicats with them.

Milton (Bill) Putnam, A. B. Clapper and George Tasker, who

Back To 24th

New York—Allen Best, identified with the music publishing business in Chicago and New York for years, has been engaged by Down Beat as its advertising representative in New York. This moves Allen back to the 24th floor of the RKO building, next door to the office he once occupied as manager of Raymond Scott's music publishing and recording firms.

Buddy Rich Goes To WMA

New York—Ten days ago Buddy Rich signed with the William Morris agency, an expected move since his personal manager, Milt Ebbins, handles Billy Eckstine and Count Basie, two other Morris office accounts. Rich is now playing at the Post Lodge here, replacing Hal McIntyre who is doing the Capitol theater.

Rich severed his relationship with MCA the day before signing with William Morris after being stranded in Oregon when MCA refused to advance deposits due the band, claiming that the band owed the office money.

The AFM ruled that pay due a band could be held up for commissions, but not for a loan, and ordered MCA to shell out.

Joe Mooney Splits With His Manager

New York—Severing a relationship that had lasted more than a year, The Joe Mooney Quartet and personal manager George Moffett agreed to call it quits amicably last week here.

Mooney told the Beat that while he had respect for Moffett and valued his friendship, his views of personal management and Moffett's had differed and that he had felt it better that they part company.

The group which received a sensational buildup starting in July '46 in the Beat has done extraordinary well in all the spots it has played, never having worked without pick-up options.

Moffett also handles the Bill Snyder and Hal McIntyre orks.

The Mooneymen, under a William Morris booking contract, will be at the Hotel Warwick Raleigh Room here until November 3, by which time Mooney expects to set a new personal management deal.

Herman Band On Way

Hollywood—The new Woody Herman band is on its way. Following an Oct. 16 debut in San Bernardino, the band is playing Bakersfield tonight (22) and will stick on one-nighters until the last day of the month.

Herman was very satisfied with the results of rehearsals that began early in the month. After rehearsal the day Woody got the band together one of the guys was heard to say:

"The first note we blew jumped!"

Personnel as the band prepped to leave town was Stan Getz, Herb Steward, Sam Marowitz, Zoot Sims, Serge Chaloff, saxes; Earl Swope, Ollie Wilson, Bob Swift, trombones; Bernie Glow, Ernie Royal, Stan Fishelson, Milt Rogers, Irving Markowitz, trumpets; Fred Otis, piano, Jimmy Sargeant, guitar; Walt Yoder, bass; Don Lamond, drums, and Jeri Ney, vocals and vibes.

Following the Reno date, the band goes into the northwest before a week at the Rainbow Randevu, Salt Lake City, starting Nov. 17.

Woody before he left town cut two sides with Duke Ellington for Columbia. Tunes were originals by

Duke and Don George, are tabbed I Fell And Broke My Heart and Cowboy Rhumba.

Theaters, Union Mull Stand-bys

New York—At press-time, meetings were progressing between Local 802 and theater operators here with respect to stand-by pit bands. In some theaters these charges go as high as \$3,000 a week. The union, as predicted in the Beat, is maintaining that theaters are not in inter-state commerce and therefore not subject to the Taft-Hartley act.

Forrest Opens

Hollywood—Helen Forrest opens the El Rancho, Las Vegas, as a single for two weeks starting Oct. 29.

Padway's Loss Blow To Union

San Francisco—Joseph A. Padway, general council for the AFL and the AFM, died here October 8 of a cerebral hemorrhage. Padway, 56, was one of the best labor lawyers in the country, was speaking at the AFL convention here when he collapsed at noon and passed away in the early evening.

His death is a loss to the AFM, up to its ears in legal struggles caused by the Lea and Taft-Hartley acts as well as the Form B tax decisions. Padway helped in large part formulate the union's policy

perb *Stairway To The Stars* and giving Dizzy considerable competition on some chase choruses of *How High The Moon*.

Principal fault of the concert was the acoustic balance. Promotor and commentator Leonard Feather who split the profits with Gillespie could have profited from the Granz concert in the same hall 48 hours earlier.

Granz placed the band mid-stage, and did not use the Carnegie Hall public address system with its speakers placed at the top of the arch. Instead, the band's vocalist and reedmen were heard through two speakers placed on each side of the stage.

Result of using the Hall speakers, placed at the acoustical peak point, was to give the same old barrel effect which has troubled other jazz concerts in the past.

Many Effects Lost

During many parts of the concert the reed section could not be heard while reed soloists, piano and vibraharp were usually among the missing.

Despite deficiencies of technique and intonation, which were marked in the Gillespie band, there is no getting around the fact that this is a unit which plays with profound conviction and enthusiasm.

Its ensemble playing has the same drive and communicative spirit that the old Basie and Goodman bands had in their hey-days. Evidently jazz bands like everything else have one period in their lives when they are thoroughly convinced that what they are playing is musically worthwhile and important and are able to convince their audiences of the same thing.

Stimulating Concert

No listener to the Gillespie concert, could miss the fact that unlike many other similar performances, here were musicians playing in a fashion they thought was best, not just a re-hash of other people's ideas.

By and large, the concert musically was stimulating. Dizzy was not at his best, clinkering and faltering occasionally. Each time he plays *Things To Come*, he insists on playing it faster, a shade difficult for even his iridescent

technique to handle with ease and flow.

In the quintet numbers with Parker, Gillespie was appreciably bested. Parker's constant flow of ideas, his dramatic entrances and his perky use of musical punctuation was a revelation to an audience too often satiated by tenors.

Powerful, But Rough

The Gillespie band itself played with power, albeit roughly. Soloists sounded only good, largely because of the acoustic difficulties. John Lewis' piano, Milt Jackson's vibes and Cecil Payne's baritone were pretty well buried. Howard Johnson's tasty altoing of Tadd Dameron's *Nearness* came over as did Joe Harris' bootful drumming on *Salt Peanuts*.

The crowd unquestionably liked the *Cubano Bop* number with its added bongo and congo drum soloists the best, illustrating a point the Beat has often made: that there is much jazz can pick up on from the South American and Afro-Cuban rhythm styles.

Formalistically, the *Toccata* appealed to me: Lewis displayed an economy of means and an interesting series of ideas that make him a man to be watched in the writing field. Only fault with the score was its slightly pretentious ending a la Del Stagers of Gold-man band fame.

New Bass Player

Al McKibbin, ex-Heard bass player, replaced Ray Brown who has left the band. McKibbin as (Modulate to Page 3)

Claude Thornhill On The Cover

Runner-up in the Down Beat band poll last year, Claude Thornhill is presenting a band at the Hotel Pennsylvania in New York currently which will give plenty of tough opposition to all competitors for the title in the coming poll, which will be launched in the November 5 issue of the Beat. The Thornhill crew is attracting the applause of most of the music critics, as well as winning its share of public acclaim.

Nellie Lutcher Illustrates Her 'Hurry On Down' At Cafe Society



Singing her own hit tune, *Hurry On Down*, Nellie Lutcher poses for these candid shots at Cafe Society Downtown in New York. "Hurry on down to my house, baby, I'm as blue as I can be," begins Nellie. The song is a telephone conversation.

"Mama's gone for the whole long day, think of it, honey, we're gonna have a lotta time to play," she continues. Many radio stations have barred the Lutcher recording of this tune because of the lyric.

"Please come down just as soon as you can, if you can't I'll have to call Sam." Nellie was a sensation on the west coast with this and other songs. This is her first New York appearance and she's clicking.

"Haul it down, drag it down, anyway you get it down," pleads the singer. The words may be suggestive enough to keep the song off the air, but the broad-minded adults who visit the club go for it in a big way.

"Ashes to ashes and dust to dust, come on, honey, if you must, you must!," is the conclusion. The song is copyrighted 1947 by the Criterion Music Corp., RKO Building, New York City, and is used by permission of the copyright owner.

Robeson Superb, But A.Y.D. Bash Flop Of 1st Magnitude

Chicago—There are some times when earnestness is not enough. The performers who shared the stage with Paul Robeson in his Orchestra Hall concert here recently were uniformly enthusiastic and sincere. They were also overwhelmingly incompetent.

This might have proved a minor annoyance to concertgoers if it had not been for the peculiar planning of the program. The evening, scheduled to begin at 8:15, started a half-hour late, in spite of a full and waiting house. At 10:15 Robeson walked on the stage and sang. It took a strong-stomached listener to wait for him. Several reviewers for the daily papers were forced to leave before he appeared.

The sponsoring organization, the American Youth For Democracy, may consider this a fruitful concert. It's a cinch that they collected some extra dough in a half-hour plea for funds to finance a fight to get the group re-instated at the University of Illinois. This half-hour of "okay, who's going to donate \$25, come on, out with those checks" immediately preceded Robeson.

Musically A Flop

Musically, it was a flop of the first magnitude. All right, Robeson sang. He did it with the expected skill, taste, humor and feeling. His stage presence and

command of his audience would be hard to equal. But by the time he showed up, we hardly cared.

For the record, other performers were the A.Y.D. Chorus and the Hartzell Methodist Youth Choir, led by Greg Paschal and with solos by Paschal. Certainly one of the sloppiest musical groups to be found outside a kindergarten rhythm band. Charlotte Morris, a pianist-vocalist, was accompanied by a bass and guitar. She rendered *Barrel House Music* and *After You've Gone*, strictly as an exercise in slumming.

Asbel And Johnson

Bernie Asbel, a folk-singer, brought down the house and snagged five encores—mainly by singing with an insurmountable enthusiasm and by not walking off the stage at the end of each "last" number. And Lonnie Johnson, who sang *Driftin' Along*, *Careless Love*, *I Am In Love Again* and *You Won't Let Me Go*, with what was by then welcome competence in the Josh White style. Something was wrong with Lonnie's guitar or its amplification

Just Business

New York—The music for *Hurry On Down*, Nellie Lutcher record hit, has a cover pic of Stan Kenton and says he is featuring the tune. Much head-scratching here since Kenton's band, just now getting going, had broken up when the tune first came out. Criterion Music, the song's publishers, is affiliated with Capitol Songs which is affiliated with Capitol Records which is affiliated with Stan Kenton, and how are you?

however.

Oh yes, Arthur Peterson of the Chicago Actors Company was the narrator on this program of "Music Americana—From Spirituals to Swing."

—Pat

Tenor Player Loses Legs

New York—George Willard, tenor with Hal Saunders ork playing at the Last Frontier Hotel, Las Vegas, Nevada, had both his legs severed, his left leg at the ankle and his right at the calf. The band was staying at a trailer camp across the tracks from the hotel and had to cross the tracks to get to their job. George is the brother of Clarence Willard, trumpet formerly with Isham Jones, Woody Herman, Claude Thornhill and rumba bands.

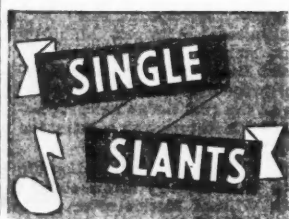
Memphis Censor Bans Berlin Show

Memphis—Annie Get Your Gun, the Irving Berlin show which has broken all kinds of New York City records, was banned here by censor Lloyd Binford because it was "social equality in action."

Binford reserved decision on a serious musical to be produced here built around the first fifteen amendments to the constitution.

Respite From Taxes Delights Ork Leaders

New York—The band business breathed a sigh of relief. As predicted some months ago in the *Beat*, but unconfirmable until the Treasury Department's long-awaited order of last week, leaders will not have to pay social security taxes piled up before last July 1. While some leaders had held the money in escrow while waiting for final court decision, many had not, and would have faced bankruptcy if forced to pay by the government.



Nellie Lutcher

New York—Nellie Lutcher opened here at Cafe Society Downtown last month and broke it up. Most interesting thing about the opening was that practically every person in the jam-packed nightclub knew what she was going to play before she played it. Here was a girl pianist-singer who had never been east, whose debut audience knew her material as well as she did. Such is the music business in this day of records and disc jockeys.

Miss Lutcher, not too capably gownned nor presented, sells herself to a crowd on the basis of an infectious personality and an ability to "lay back" on a good supporting rhythm section and make people think she is playing much more than she actually is.

Her singing, a combination of traditional blues and dollar-signed scat singing is as commercial as they come. Its rough-toned, swinging accents, coupled with the slightly blue material Miss Lutcher has already made famous on records (*He's A Real Gone Guy*, *Hurry On Down* and *Let Me Love You Tonight*) are to many people a welcome change from hordes of female chassiss drooling around microphones.

Her piano playing will be called "primitive" by some. Others will merely say that she has a good sense of what used to be called the Kansas City four, but a right hand that is ragged and a left hand that is very slow. Her 88 style has traces of Hines and Waller in it, but nothing that you can't hear any good piano man of the era play anytime.

In short, Miss Lutcher should be considered as an entertainer. Right now, for many people, she is a very good one. She's a shift back to the raucous high-living that made jazz what it was 20 years ago.

She seems to stick to two tempo: slow jump and faster shout style. How well her songs and playing would weather the fifth and sixth nearing are another matter all together.

—Mike

Sarah Vaughan

Chicago—Sarah Vaughan, with three night club appearances here in the last six months, is drawing capacity crowds to the far north side Club Silhouette. In a more informal atmosphere than her previous engagements—Rhumboogie and College Inn—the voice is the thing. And she's a more polished, self-assured lass than ever before. The Vaughan of the night clubs

is a different Vaughan than of records. Here she sings as she pleases, and the more fantastic her vocal flights, the more amazed and appreciative the audience.

There are no tricks in the Vaughan presentation. She merely stands at the mike and sings. She announces her own tunes matter-of-factly and makes little attempt to project herself beyond vocally. With a packed house there for one reason, it's not negative.

Vocally Sarah has but one equal today—Ella Fitzgerald. Her complete tonal control, ranging from her full deep tones, to her easy manner on unstrained high notes, is enough alone. But with it is her completely musicianly approach to singing, her amazing ear and ability to get far off the melody, still make musical sense—and have it always come out correctly.

Perhaps Sarah still isn't a commercial singer—but successful engagements in three different type clubs in Chicago in six months makes for a good argument otherwise.

—du

King Guion Band At Rustic Cabin

New York—The King Guion band, sometimes billed as the Double Rhythm Orchestra, opened here October 14 at the Rustic Cabin in Westchester. The band's trick gimmick, which Guion used before on the coast, is two full rhythm sections used in unison and for counter rhythms. Guion, an ex-studio reed man, fronts and novelty vocals.

Fem singer is Angel De Shay who doubles in grass as a ball dancer. She was born in Hawaii, is rated by experts as a crack exponent of the dance form using slowly waving hands and hips.

New Jill



New York—Tina Turner is the new Jill of the Three Jacks and a Villi vocer quartet. Lovely Tina, and the Jacks, can be heard every Saturday on CBS' *Quincy* Fair program.

Warming Up With McIntyre



New York—The usually dapper McIntyre here looks a bit wilted. Shows what the temperature is at an MGM-McIntyre recording date. Tenorman is Johnny Papa. Hal opens at the Capitol theater here tomorrow, cutting short a schedule three-month stay at the Post Lodge in Larchmont.

Artistry Jumps With 'Greatest' Rhythm Section

By RALPH J. GLEASON

San Francisco—Artistry jumps and no kiddin'! Stan Kenton proved that conclusively in three appearances at San Francisco's Edgewater Beach ballroom Oct. 5 and 6 when he played a Sunday afternoon matinee concert and two evening dances.

Even without Vido Musso and Boots Mussulli, who are missed in the sax section, the band, is better than ever.

Main topic for praise from the paying customers was the new men in the rhythm section, bongo player Jack Costanza and guitarist Laurindo Almeida, both of whom were invariably mentioned by members of the audience when questioned by this reporter. Costanza, who hadn't rehearsed anything except the concert numbers with the band, came in for special praise, even on numbers he hadn't worked on before.

Drummer Shelly Manne, bassist Eddie Safranski and trumpeter Al Porcino also were much talked of by the audience.

Kenton played Tuesday September 30 at the Havana in Oakland and many of the customers at the Edgewater were repeaters who said that the band sounded even better, after four more days.

Big Gate At Havana

The crowd at the Havana, September 30, passed 1,800 which made it the biggest dance gate in this area in almost six months.

The Sunday matinee, originally billed as a dance, turned out to be a little different as the local audience got a preview of the concert material Kenton plans to use later this year in the east. The two

standout numbers were *Can't Get Enough of You* featuring Ray Wetzel's vocal and *Concerto For Percussion*, Shelly's showpiece.

Other numbers which knocked the audience out, aside from Kenton standards, were *The Man I Love* featuring Almeida's guitar, *Machito*, featuring Costanza, and *Down In Chihuahua*, which sounds better without the pastels.

The band definitely is better than it was when it played this

area shortly before Stan collapsed. The rhythm section is by far the best any big white band has ever had. Weakest spot in the band is the saxes with Vido and Boots definitely being missed. Porcino and Chico Alvarez give the trumpet section a terrific kick and Milt Bernhart and Bart Varsalona keep the trombone section right up with its previous standard.

June Christy is still singing in the manner which brought her honors last year with possibly a little more Sarah Vaughan influence than formerly.

But the definite stars of the band are the guys in the rhythms section, especially Costanza, and Shelly Manne.

Manne seems to improve as he goes along and is now playing drums that definitely put him in the top section of drummers. Interplay between Manne, Costanza, Safranski, Almeida and Kenton is very exciting to hear and really jumps like mad.

The addition of Costanza, former Enric Madriguera sideman, and Almeida has added to the unique spark Manne gave the rhythm section formerly and will quite probably lead to similar moves by other band leaders. At least it will if they're smart.

Only audience criticism was of the loudness of the band and the lack of more than a few danceable tempos. Kenton obviously will be a terrific success with his concert tour and this road shake-down will straighten out any kinks in the band. Costanza, originally scheduled for only the concert numbers, is proving to be quite an addition to the rhythm section.

Trumpets: Chico Alvarez, Ken Hanna, Ray Wetzel, Buddy Childers and Al Porcino.
Trombones: Bart Varsalona, Harry Betts, Harry Forbes, Milt Bernhart and Eddie Bert.
Saxes: Warren Wiedler, George

Dizzy, Ella & Bird Sell-Out At Carnegie

(Jumped from Page 1)

always played with a good beat and a big tone, but his lack of technical speed vice Brown made *One Bass Hit* less the showcase that it usually is.

There was a notable lack of shifting dynamics. Too often the Gillespie band plays loud or does not play. Period. The style espoused by this band is passing its birth pangs. It's time they stopped reaching and settled down to a little consistently good musicianship as well as unusual ideas.

One thing throughout the concert was completely inexcusable. Dizzy demands consideration from musicians and writers as a serious leader of a good musical band. No one, not even in Carnegie Hall, would want him to work without the showmanship so necessary to appeal to large crowds.

But this doesn't mean that he has the license to stand on a platform doing bumps, grinds and in general often acting like a darn fool.

Nor does it mean that while Ella Fitzgerald was singing that he should stand with a bouquet of flowers meant for her, doing mincing dance steps and in general stealing as much of the play from her singing as possible. This applies equally to the "nance-bow" taken by fine performer Babs Gonzales when called onstage for applause on his *Oopapada* score.

Gillespie is too fine a musician to have to indulge in shoddy tricks like this to garner attention. Showmanship is one thing. Acting



Shelly

King Cole Plays Bad Location

Detroit—King Cole Trio appearance here was a disappointment. Date was obviously a last minute fill-in and choice of location was unfortunate, the Mirror ballroom with its poor acoustics, inadequate p. a. system, pitiful lack of seating. Only eight or ten lucky individuals crushed against the band stand could hear Nat's pianistics. Nowhere else in the hall could you tell, by ear, that anyone was playing a piano.

Wiedler, Art Pepper, Robert Cooper, and Bob Giege.
Rhythm: Laurindo Almeida, guitar; Eddie Safranski, bass; Shelly Manne, drums; Jack Costanza, bongo; and Stan Kenton, piano.

JATP Concert Opens Jazz Season At Carnegie

New York—The torrid squeal of the tenor sax rent the air for the first time this season September 27 at Carnegie Hall when Norman Granz's Jazz At The Philharmonic played a midnight concert to a practically full house.

like a bawdy house doorman is another.

In any concert of this sort, jazz musicians are on trial. There has been too much comment in the newspapers and press generally about the irresponsibility of the younger musicians for one of their leading lights to act like a bop buffoon instead of a boff performer.

SIDELIGHTS: Joe Harris played his drum solo with an old pair of shoes on, carefully parking his new brown kicks under the hi-hat symbol stand. Dizzy changed suits during the intermission, caused much comment with display of a new and violent tie. The concert grossed over \$5,300. With Ella Fitzgerald getting \$500, Hall expenses and musicians, Feather and Gillespie still split around \$2,000.

DOWN BEAT'S DECISION:

An excellent concert, one of the freshest musically heard here since the first Ellington 1942 setto. Gillespie's book showed as superb, the band as rough but potent and Diz himself even if off still one of the day's "phenomenalist" soloists. Musical honors to Parker followed by Miss Fitzgerald.

Leonard Feather Replies:

Mike is right about the balance. Carnegie Hall is a tough place to balance even a six piece jazz unit, and with seventeen men it's that much harder. Agreed too, about the band's dynamics, Sab's bow, Dizzy's showmanship and the tempo on *Things To Come*. Agreed further more about Ella, the amazing Charlie Parker, the Teccata and the Afro-Cuban suite.

After listening carefully to a recording of the whole concert, my main impressions were that: (1) over-loud drumming disconcerted the rhythm section and the entire band much of the time. (2) The music is the band's books is so far ahead of the interpretation, at present, that when the latter catches up, we shall really begin to hear some great music.

I think the band's new record *Oopapada* (Victor) gives a hint of what can be expected.

Wetling Doubles With Brushes

New York—Drummer George Wetling is busting his buttons here because of a mention in the art column of the New York Times about a painting of his hanging in the Norllyst Gallery at 59 W. 56th Street. Stickman Wetling who seems to be able to use brushes on canvas as well as cow-hides opens his own show there November 23.

Dizzy To Make Tour Abroad

New York—Dizzy Gillespie, eminently successful in his first concert engagement, played similar appearances in Binghamton, N. Y. (Oct. 17), at Cornell U. (Oct. 18) and in Symphony Hall, Boston, (Oct. 19). His European concert tour will take place in mid-winter.

Club 18 Closes Its Doors Again, Maybe

New York—The Club 18 at press time was closed, its be-bop policy without names being unable to stave off the sheriffs. At least we think it's closed. Tomorrow anyone from Duke Ellington to a harmonica duo may be working there.

Down Beat covers the music news from coast to coast.

Star of the event was singer Helen Humes who stopped the show cold twice, and had to be begged off by Granz. Musical high-lights were a battle of horns between Illinois Jacquet and Flip Phillips, with the former having a slight edge on the up screamers, and Phillips' beautifully toned and easily phrased conceptions snatching the slow ballad honors.

Trumpet Howard McGhee showed up extremely well. His tone, technique and choice of ideas were infinitely superior to what he gave vent in these parts last year. With a strong sense of style (modified Gillespie), he is easily one of the most improved musicians in the country.

Drummer Jo Jones played the first band set, worked easily with the rhythm, but on his solo showed the effects of illness and not playing drums for several weeks. Bassman Ray Brown swung as well as playing technically, but should improve the tone of his bass amplifier in the lower range. His notes in that frequency sound like a lost cow mooing. Pianoman Hank Jones sparkled with consistently good supporting work, left listeners wondering again why he isn't more popular.

Plays To The Crowd

Hawkins' Cocktails For Two registered as did Jacquet's Robbins Nest, in which the affable sax star showed that he can do far more than just squeal. While there were less high notes than usual all through the concert, both Phillips and Jacquet played overly to the crowd with repetitious sequences of off-beat quarter notes accompanied by foot-stamping. Used sparingly this is an exciting rhythmic device. Here it just became silly.

Granz could perhaps improve the musical level of his concerts as well as make life easier for the musicians by asking the crowd not to applaud individual solos. This would not only focus attention on the band as a whole, it would eliminate to some extent the natural effort of the musicians to play to applause rather than good jazz standards.

Acoustics Licked

At long last, Granz licked the Carnegie Hall acoustics by doing as this sheet suggested a year ago: using a separate p. a. system on the stage level kept low and for piano, vocal and reed solos only. Production as a whole from new black curtains to better lighting was much improved.

The concert's outstanding disappointment was Bill Harris, ex-Herman trombonist, who with the exception of a pretty chorus on *I Surrender Dear*, played very sloppy and unexciting horn.

At one point on *How High The Moon*, he seemed to get lost, stood still holding his horn for a good eight bars. And of course his general manner on a stage has always been extremely cold audience-wise. This concert he went so far as to stalk off the stage after one solo, *Mean To Me*, clearly telling the crowd what he thought of it as he walked off.

Harris is an excellent musician who can play great music when he wants to. This night the audience, not he, wanted.

DOWN BEAT'S DECISION:

A better produced and less sensationalistic concert than some of the Granz bashes. The solo work by and large though was below that heard at these and other concerts. Also, sooner or later some way to get out of the same rut of sequence and tunes must be found for a \$3.00 top.

Herman Sits In On Duke's Recording Session



Hollywood—Probably singing his own song as a solo, Woody Herman did the vocal chores in Duke Ellington's recordings of *I Fell And Broke My Heart* and *Cowboy Rhumba* last month. Ellington has had famed guest vocalists in the past; his St. Louis Blues with Crosby is a memorable example.

CHICAGO BAND BRIEFS

By DON C. HAYNES

Chicago—Names in town at the moment . . . Frankie Laine at the Oriental theater; Billy Eckstine at the Club Silhouette with Bill DeArango's great quintet; Jess Stacy, Wingy Malone and Lee Wiley set (at this writing) for the Rag Doll; Frances Wayne at Jump Town.

The Dining Sisters replaced Laine at the College Inn, with the same show staying. Jose Melis band stays on indefinitely, which is grossly unfair to the excellent pianist, because it's a very so-so outfit and Jose looks better in the show alone.

Joe Burton has been quietly working as a single at the Preview at good dough, with Mel Brandt's band sharing the stand . . . Alice Hall moved into the Via Lago on Wilson avenue . . . Rumors that the Sky Club may switch its entertainment policy and come up with some names soon.

The Regal theater comes up with an attractive line of talent set for the remainder of the year . . . Hadda Brooks, June Richmond and Coleridge Davis orchestra opening Friday, October 24; Illinois Jacquet, Ella Fitzgerald and possibly the Jimmie Lunceford band week of Nov. 21 and Nellie Lutch-er with Dizzy Gillespie for the week of Dec. 5th. Lionel Hampton comes in Dec. 26th, with Cab Cal-loway, Count Basie and Duke Ellington already inked for January and February dates.

Tatum Into Detour

Detour on Howard street is the latest spot to fall in with the name jazz trend in town. Art Tatum opens there Nov. 4 for three weeks at a reported \$1,250. And Maxine Sullivan may follow, though don't count on it. Singer Evelyn Stal-lings, of whom there has been much good talk of late, and the Hank Trevison Trio are currently featured, will probably continue on with Tatum.

Jackie Cain and the George Davis Quartet moved to the Argyle, with Tay Voge and singer Millie Armstrong on and off for the Zig Zag, depending whether a name out-let comes into the later club or not. Jackie, who came on so wonder-fully when she first came into town, and then somehow fell into a bad rut about the time of her College Inn engagement, now is singing much better. Which is a good thing to report, for while she is not a finished singer yet, she has tremen-dous possibilities.

Eddie Wiggins previewed his new quintet last month with a date at the Zig Zag. George Bur-savich, drums; Frank Gassi, gui-tar; Paul Meor, piano; and Ken Buchanan, bass, are in the outfit. Gracie Scott handles vocals.

Fields On Theaters

Pat Flaherty, ex-Les Brown and Herry James singer from Milwau-kee, has joined Herbie Fields for a five-week Negro theater tour. Herbie will have a 15-piece band for the tour. He may come back into town for a Rag Doll date with a small group immediately after-wards.

After reporting here that he would and then he wouldn't—which was the whole truth, Billy Eckstine is the new name at the Club Silhouette, following Sarah Vaughan's five week date. With Eckstine is Bill DeArango's quin-et, with the amazing Terry Gibbs on vibes.

Reportedly following, on Nov. 11, is an all-star Dixieland combo headed by Muggsy Spanier, and with such names as trombonist Miff Mole and clarinetist PeeWee Russell.

Stacy At Rag Doll

Jess Stacy's group, with singer Lee Wiley and trumpeter Wingy Mannone and possibly drummer Ray Bauluc, is set at this writing for Oct. 21 opening at the Rag Doll, following the tremendous

Louis Armstrong five week date. Lynne Stevens, the former Her-man and Auld singer, and Bill De Arango's quintet did the just-finished two week stint at Jump Town. Frances Wayne opened there last night (21st) with the outfit.

Dissension reported within the Jimmy McPartland camp. Drum-mer Chick Evans may be out by edi-tion time and wife-pianist Marian Page might also leave to take the rest of the group. But by the time this hits the stands, the trouble might have blown over. Everyone hopes so, the outfit and characters involved are too fine to bust up.

Trumpeter Ralph Martire cut four sides at Universal studios last month with Patti Page, the Honey Dreamers and a full band, includ-ing strings. Tests prove the ses-sion turned out four sides that would be both musical and com-mercial successes. Ralph is dick-ering with Universal about taking them over.

Marian Abernathy is featured in the new show at ex-New York-er Jimmy Cooper's Ritz Lounge, Oakwood and South Parkway Spot is definitely stealing the south side spotlight. Dave Young's band continues. . . . And Red Saunders goes on and on at the DeLisa.

Vido Musso is taking the Jay Burkhardt band on a brief one-night tour, which includes the Pershing ballroom Oct. 24 . . .

Schoolgirl Sings



Wichita, Kans.—Patty Brooks joined the Russ Carlyle band last month when Carlyle, playing at the Blue Moon here, was hunting for a girl vocalist. Only 16, Patty sang in Wichita night clubs for more than two years and worked a year with Sully Sullivan's band. Still trying to finish school, she will brush up on her studies when the band plays an engagement in Chicago soon.

Jazz Impromptu concert will be held at the Masonic hall, Wilson and Paulina, Wednesday, Nov. 12. Local musicians will be used.

Spike Jones opens with his troupe at the Studebaker theater Oct. 27 for an indefinite run . . . Olive Mason at the Airliner has given an extended date.

Duke Is Doctor

Davenport, Iowa—Duke Ellington received a doctorate of music here two days ago at St. Ambrose college. The presentation was made by Monseigneur Burke.

Ventura Sextet West Again

Chicago—The Charlie Ventura Sextet ends its Three Deuces run this week to move westward for a date at Milwau-kee's Stage Door and a concert at Chicago's Opera House with two new members in the group. Chick Keeney, drums, has filled the spot held at first by Shelly Manne, and Clyde Lombardi replaced Bob Carter on bass. Keeney was with Elliot Lawrence, Lombardi has worked with BG.

The Ventura group plays the Riptide ballroom in Calumet City the 24-25-26 weekend, the Opera House concert Sunday afternoon (26th) and then opens at the

Stage Door, following Herbie Fields, on the 28th. Group is set for a Chicago date in late Novem-ber at either Jump Town or the Silhouette.

Vocalist Buddy Stewart, trom-bonist Kai Winding and pianist Lou Stein, continue with Ventura in the sextet.

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Bailey, Tristano, Ventura In Chicago Concert Oct. 26

Chicago—Mildred Bailey, long a stranger to Chicago jazz fans, will headline an all-star jazz concert at the Opera House Sunday afternoon, October 26, at three o'clock.

Included in the affair will be the Charlie Ventura Sextet,

pianist Lennie Tristano and the "Chicago All-Stars", the latter a group of well-known leaders and sidemen from south side spots, in-cluding drummer Red Saunders, tenor saxist Gene Ammons, pian-ist Roselle Gayle and guitarist Floyd Smith among others.

Concert, sponsored under the name, Jazz, Incorporated, will be the first local concert appearance of pianist Tristano as well as Bailey. Tristano, a Chicago boy, taught here and worked in several local clubs before moving to New York last year.

Al Donahue Hibernating In Boston

New York—Al Donahue, who used to use the slogan "Lowdown Rhythm In A Tophat," is back in his native climes of Boston, front-ing the band at the Totem Pole Ballroom for the winter. Donahue, who originally achieved fame as a society bandleader expects to handle dance, club and steamship dates on the side as he always has.

Included in the 17 piece band are Ted Goddard, former Thorn-hill tenor man, Freddie Guerra, ex-Beneke lead man and Walter Robertson, lead trombone out of the Casa Loma outfit.

Down Beat covers the music news from coast to coast.

Bradley Backs O'Day

New York — Anita O'Day made her second Signature record date here last month with Will Bradley fronting a picked crew of sidemen. Tunes cut included What Is This Thing Called Love, Boot Whip, a blues and a current pop tune. Ani-ta finished working the Club Troubadour here last month.



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of date, now, Herman . . .
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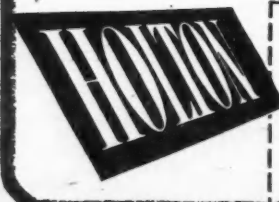
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Words and Music by
SYLVIA DEE
CHARLIE SPIVAK
SONNY DURKE

Moderato (with expression)

Here I am a-lone for love has flown.

The y for the stars can bring you near.

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RCA VICTOR RECORDS

XXX

WORLD TRANSCRIPTIONS

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Personal Management LOUIS ZITO

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STRICTLY AD LIB

by THE SQUARE

The head of one large record company reportedly is seeking an "off the record" loan of a half million from a group of private financiers to avert any publicity on the deal . . . Frankie Laine, the wonder boy from the windy city, was Spike Jones' guest on the latter's first Chicago broadcast for Coca-Cola on October 17 . . . Illinois Jacquet, not satisfied with a money-making small combo, will try a big band starting the first of the year.

Barry Gray, who lost his disc program on the Mutual network



after a fight with the big-wigs, is rumored set with an all-night show over WOV, the station which airs his buddy Freddie Robbins . . . Midge Parker, youngest of the McCall Sisters, eloped to Reno with a guy named

Chris . . . Alyce King re-joined her sisters for their stint at the Meadowbrook. Donna, a recent mother, couldn't make it.

Frank Dailey, operator of the New Jersey Meadowbrook dropped into Chicago's Loop this month to look around, we don't know for what . . . Ted Weems lost \$700, a \$500 watch and a \$300 wrist watch to a stick-up mob in a Cleveland gambling house during his Palace theater engagement there . . . Jerry Shelton has signed a contract with Mercury records for his trio, now at the Graemere, Chicago.

Dimpled Dottie Reid has had more hard luck than a good sinner deserves. She lost two band jobs because the bands folded and the recent hurricane blew her out of a loutful job in Florida before she even opened . . . Buddy Marrow, reported breaking up by another trade paper, is working with his band of the Adams theater in Newark and has more engagements pending . . . Billy Eckstine had a bad case of pneumonia, but recovered.

The Philadelphia Inquirer sent a reporter to Manhattan to write a story on be-bop and the editors were distressed to learn that the originating proponents of the "form" are not white musicians . . . Keynote prexy John Hammond is beaming about the fortune in Czech wax which his company picked up, including Furtwaengler conducting as well as Shostakovich playing with a string group.

Danny Epstein, a Brooklyn musician, was hurt in Indiana when a car carrying the Monte Carlo ballet group jumped the track . . . The dignified gentleman frequently requesting Claude Thornhill to play Warsaw Concerto at the Hotel Pennsylvania during the last month was General George C. Marshall, Secretary of State . . . Eddie Lane, the ork leader, is as-

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Herbie Fields Has Jumping Combo

By DON C. HAYNES

Chicago—The hardest working, most dynamic personality fronting a band today is undoubtedly Herbie Fields. I've yet to come across a musician with as much enthusiasm for his music as this young leader-clarinetist . . . or one to match his ability to project that enthusiasm to an audience.

Herbie's sextet is currently well into its second month at the Stage Door in Milwaukee, and in a town that has suddenly come alive to jazz in a big way, the sextet is doing more business than any attraction to play the beer city in the last year. The Bill Harris-Flip Phillips combo, Vido Musso and Teddy Walters and Eddie Geitz all died at a rival club because of the Fields' competition.

The clarinetist has had several different bands before his current small combo. All of them have been unusually good musically, but never successful commercially. But experience teaches — the two-year stretch with Lionel Hampton above all. Herbie today combines, with a huge amount of success, the salesmanship of a born showman, and the appeal of an exceptional artist.

Plus that, Herbie Fields has a small group backing him that is notable for a relaxed, steady beat and the unclipped performances of the soloists.

When first reviewed, at the Sky Club in Chicago, earlier this summer, the Fields outfit consisted of eight men. It was a better outfit than his sextet, the dropping of Mal Lary (clarinet-alto) and Eddie Bert (trombone) have lessened the musical values of the group. This octet had a full, precise sound, with an unsteretyped conception and a moving, exciting beat that came from every man in the outfit. It was a band the leader freely admits as a "throwback" to hot music today—a group that approached, as much as eight-pieces could, the Basie band of the late 30's. Throwback, because there's not the slightest trace of be-bop there, nor any of the many

sistent manager at the McAlpin hotel in Gotham.

Ruth Hamalainen, who has been assisting George Hoefer in a Chicago record shop, is scheduled to become the bride of Lee Konitz, Thornhill saxman, on October 27 . . . This is the tenth anniversary week for the King Cole Trio . . . They were discussing Richard Strauss at a recent concert and one of the biggest music publishers in the business made the remark, soberly: "Yup, those waltzes of his are the greatest ever."



HERBIE FIELDS

cliches that clutter up so many bands today.

About The Leader

Herbie, though only 28, has been a leader for a long time, and some of the musicians with him now were with his first outfit. That dates back eight years—when he was working a 52nd Street joint in 1939, when a teenage fellow approached him with the idea of forming a band. Herbie said great, what had he to about the offer. Several months later the kid called again.

"The band is ready, we're waiting rehearsal". It was true—a band all set to go. At rehearsal Herbie found out the kid's name—George Handy.

The first Fields crew hung together on sheer enthusiasm for a full year. There wasn't anything else to exit on—the band worked one job during that time, a one-niter at the Essex hotel. Several young New York musicians who have since gained good reputations were in and out of the band during the year. Only thing they did regularly was to rehearse.

With Scott, Then Army

Several months with Raymond Scott followed, then a long stint in the army. Fields lead the Ft. Dix dance band, and in it had one of the top service units. His This Is Ft. Dix world-wide broadcasts

undoubtedly did much to gain him musical prominence. Later he directed the Atlantic City air corps ork, this for a year.

After his discharge, Herbie lost no time in organizing a civilian crew. It caused considerable comment in the trade, and Down Beat, in an editorial, tagged the ex-Sgt. Fields "the straw in the post-war winds". George Handy did most of the book, and at this time was beginning his "classical" jazz scorings, with which he later went overboard on with Boyd Raeburn. Herbie still believes he has the best arrangements and originals Handy ever wrote.

Good Men, Bad Breaks

In quick succession Fields walked through booking pacts, with GAC (4 months), then WMA (3½ months) with another band. Not too much happened commercially, though a Frank Stacy review in the March 1, 1944 Beat had much to say about the outfit musically. In the band at the

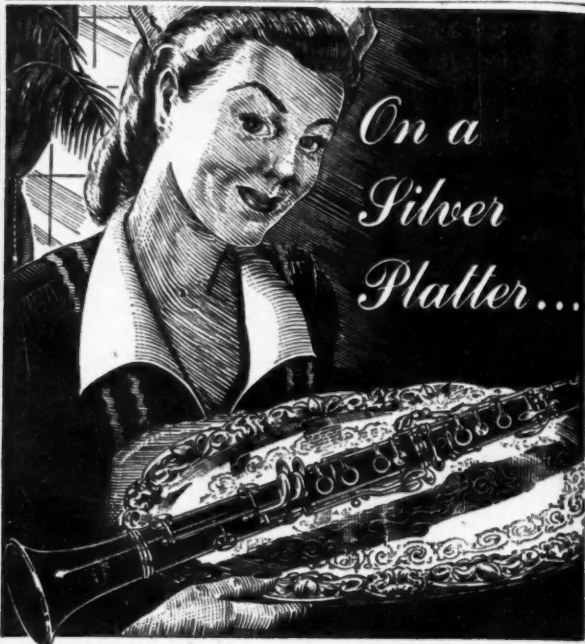
time were Handy, piano; Aaron Sachs, clarinet and alto; Jackie Mills, drums; and Benny Harris, trumpet. But with the Stacy review was a notation that the band had already broken up.

In July, 1944, Herbie inked a new pact with MCA and heeded advise to tone the band down musically. The public wasn't ready for the Raeburn-Kenton kick of today.

On Christmas Eve, 1944, with nothing but bad breaks to look back on, the clarinetist threw in the towel as a leader and accepted a lucrative offer to join the Lionel Hampton band. As the first name musician to join a colored band, it wasn't the easiest step Fields could have taken.

Herbie stayed with Hamp 26 months to become one of the stars of one of the top bands in recent years. In early 1946, after several long conferences with Hamp and Joe Glaser, the booker, Herbie

(Modulate to Page 16)



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1947-8 CONCERT TOUR

Opens November 8th when DOWNBEAT presents Louis Armstrong at the Civic Opera House, Chicago. On November 9th, Louis Armstrong plays two concerts, afternoon and evening, at Severance Hall in Cleveland. Dates in other cities will be announced soon.

VICTOR RECORDS

Louis Armstrong is represented by more current albums than any other recording artist. Victor No. 20-2348—ROCKIN' CHAIR & THE JACK ARMSTRONG BLUES. Soon to be released: SOME DAY & THE FIFTY-FIFTY BLUES. Victor Albums: HI-1, HOT JAZZ by Louis Armstrong; HI-10, ESQUIRE'S ALL-AMERICAN HOT JAZZ, VOL. 2. In preparation: HI-18 BLUES. Current albums on other labels include: Columbia: C 28, Louis Armstrong; C 57, Louis Armstrong & His Hot 5; C 73, Louis & Earl; C 139, Louis & His Hot 5, Vol. 2. Decca: 572, Louis Armstrong Jazz Classics; and B 1016, Louis Armstrong. Vox: Louis Armstrong, Paris, 1934.

PICTURES

Now being exhibited all over the country, United Artists' release of Louis Armstrong's life story, "New Orleans." Soon to be released Samuel Goldwyn's technicolor musical "A Song Is Born" starring Danny Kaye and featuring Louis Armstrong.

RADIO

The Louis Armstrong-Jack Teagarden combination was the feature of the season's premiere performance of THE JACK CARSON SHOW.

LOCATIONS

Louis Armstrong begins a return engagement at Billy Berg's in Hollywood on December 24th, the quickest return engagement for any attraction ever playing that club.

COPS HAD TO BE CALLED to help regulate mobs.

—VARIETY
report on opening at the Rag Doll, Chicago

"IF THERE WAS EVER ANY DOUBT that Louis Armstrong is the finest artist in the history of American jazz it was utterly dispelled at his Town Hall concert. There, with a small band, he played superb hot music, showing this art form at its best—an ardent, lyric music unsurpassed in contemporary musical interest. Jazz like this should draw the most sophisticated concert audiences in the country."

—Wilder Hobson
of FORTUNE MAGAZINE

LOUIS ARMSTRONG'S PASADENA CONCERT packed a 4,000 seat auditorium and turned many away.

—Gene Norman KFWB

JAZZ CONCERT IS A TERM THAT HAS BEEN MUCH ABUSED. If it has any meaning at all it must refer to what happens whenever and wherever Louis Armstrong picks up his trumpet. He gave Town Hall its biggest SRO sellout of recent years on 6 days notice with the lowest priced seat at \$2.40. I'm playing him in Carnegie in November.

—Fred Robbins WOY

HE WALKED ONSTAGE AT TOWN HALL stuck a trumpet in his teeth and, except for taking a breath or singing a song, he played that thing for one hour and 15 minutes. Then he rested for 10 minutes and came back for forty-five minutes more. He is a legend in American music and certainly the greatest single figure in jazz. He played "Cornet Chop Suey," which he wrote 25 years ago and hasn't played in almost 20, and he did "Struttin' With Some Barbecue." He played and he sang "Back O' Town Blues" and, with only Dick Carey's piano for background, he did a wonderful, slow "Southland" in his bell-clear yet peculiarly veiled tone. He also did modern numbers, singing them in a gravel voice and with his amusing, teeth-chattering style. He did just about everything . . . no less than 27 straight songs, ranging from early jazz to modern film tunes.

—Robert Sylvester
NEW YORK DAILY NEWS

THERE WAS A DEAL ON CHATTER about the property of jazz music in concert halls twenty-two years ago. Even the mild forms of symphonic and classical jazz were considered by some people as unfit for exhibition in any auditorium where you would expect to hear Beethoven. That's all changed now. When Louis Armstrong brought his band to Carnegie Hall, and alternated his remarkable vocals with his wonderful trumpet playing, the concert was regarded as an event.

—Robert A. Simon
THE NEW YORKER

BILLY BERG'S WASN'T BIG ENOUGH to hold the faithful who thronged to welcome him back. Hoagy Carmichael led the cheering when Old Satchelmouth, his steak-thick lips parted in a grin, stepped on the stand with some of the greatest names in jazz behind him—Clarinetist Barney Bigard, Trombonist Jack Teagarden and Drummer Sid Catlett. Out in the smoke, waiting for the first golden notes, were half the big noises of U. S. sweet & swing—Johnny Mercer, Woody Herman, Abe Lyman, Benny Goodman. They heard the old, pure, easy phrasing and big, clear, ranging tone that has made Louis King of Jazz.

"I don't need rehearsals," he crowed. "I don't go through that and never will. All these cats I'm playing with can blow. We don't need arrangements. I just say, man, what you going to play? They say MUSKRAT RAMBLE. I say follow me, and you got the best arrangement you ever heard."

—TIME MAGAZINE

ON THE SUNSET VINE

Coast Loop Paying Heavy Loot First Since Prewar

By EDDIE RONAN

Hollywood—Bands swinging up the west coast before aiming eastward are finding that guarantees and percentages in this area are higher and more plentiful than they've been before the war. And, in many cases, even better than

have ever been. Recent treks by Harry James, Tommy Dorsey and Stan Kenton, all working at about \$2,000 against 60 percent, have proven fruitful in a territory previously thought barren. Now, Woody Herman takes off on a tour that fills more than 30 dates in this area before heading into the midwest and east.

★ ★ ★

Bobby Sherwood has dropped his band entirely and will concentrate on becoming a single vocalist. . . . Former Charlie Barnet vocalist Carol Scott joined Jimmy Dorsey before the band left town replacing Dee Parker. . . . A new switch in disc jockey contacting has Bob Wernia pushing Leeds songs no matter who they are recorded by. . . . Flack Betty Marshall dropped her Black & White record account to concentrate on building an individual artist stable.

★ ★ ★

Pot Shots From The Lots

Columbia has renamed *I Surrender* or *Dear to Glamour Girl*. Film stars Gene Krupa and his band and Jack Leonard. . . . The Mitchell boy's choir has a part in Paramount's *The Paleface*, starring Bob Hope and vocalist Jane Russell. . . . Bing Crosby will probably sign for a narration and singing part in a new Walt Disney film, *Ichabod Crane*. . . . Richard Hageman will score *War Party* for Argosy. . . . Following her part in *Romance in High C*, Doris Day has been signed to a starring role in *Forever and Always*. . . . Harold Arien and Leo Robin will pen five songs for U-I's *Casbah*. That Hollywood Air

Disc Jockey Martin Block and KFWB have mutually split ending after only four months of a three year contract. Fracture calls for Block not to air on any local indie until the expiration of his contract. Block will continue his Mutual platter show as well as his Chesterfield stint. New deal for Block has the jock set to build one-reel shorts for MGM. He's pacted to make four a year for four years.

Peggy Lee will sing *It Takes A Little With A Long Ca B To C My B's Away* on her Jimmy Durante NBC show tonight. Tomorrow night (23) Pauline Stafford will join sister Jo on the latter's Chesterfield Supper Club show. Sisters sang together ten years ago. . . . Word has it that shiv-tongued Barry Gray is in the west studying a platter show. . . . Band-leader Eddie Howard will conduct the band only Dennis Day's vocals on the Jack Benny show.

Items in Brief

Toddle House last week began a series of Sunday jam sessions with Poison Gardner doing the first. . . . Bob Minco, formerly with 20th-Fox, now in the Bobby Weiss flackery. . . . Dave Gould has joined Bill Burton as an associate. . . . Dick Haymes was given a plane for his birthday by manager Burton. . . . Disc Jockey Bill Anson has worked out a Saturday thing for the teen agers—a broadcast from the Meadowbrook at which the kids can meet the guests for a few dimes. . . . Eddie Piper and his band currently are at the Helma club, Helena, Montana. . . . Reg Marshall has inked trumpeter Red Mac. Latter just back from Alaska.

Hamp Back To Coast

Hollywood—Following a cross-country tour started this week, Lionel Hampton returns to the coast Nov. 4 to open a return engagement of four weeks at the Meadowbrook.

New Coast Plattery Set

Hollywood—A new disc company has popped up here with the organization of Lion Records by two former Enterprise plattery men—David Miller and Bert Richman.

The new company reportedly is backed by Alfred Simpson, retired industrialist who bought up many masters of the now folded ARA label. Among molds said to be in Simpson's possession are some by Ginny Simms, Bob Crosby and the Town Criers.

In addition to these, Lion has signed Tony Trankina for a series of sides which are expected to be cut for distribution before the end of the year.

Red Feather Grabs Guest Stars

Hollywood—The Red Feather, neighborhood night club, has been booking single artists on their off nights and adding them as name guests each week to its regular billed show.

Currently pacted for a series of Tuesday night (her off night) shots is Kay Starr, regularly appearing at the Morocco. Mabel Scott is off-night guesting Wednesdays.

Ella Logan Into Slapsie Maxie's

Hollywood—Singer Ella Logan at press time was slated for the Oct. 16 opening of Slapsie Maxie's closed recently for redecoration and the installation of new management.

With a score by Allan Roberts and Lester Lee, the show is tabbed *Once Over Lightly* and will feature along with headliner Logan the band of Dick Stable, vocalists Trudy Stevens and Michael Brothers as well as comics and hoofers.

Bocage Stymied By AGVA Edict

Hollywood—Leonard Vannerson's plans to reopen the Bocage here earlier this month got mixed up when it was discovered that AGVA wouldn't okay the appearance of vocalist Tony Trankina unless Vannerson would commit himself to definite weekly payments of back moneys owed Peggy Lee, Mel Torme and others for dates played while the club was under management of the Kirk-Smiths.

Ella Into Bergs In Early '48

Hollywood—The untangling of a booking mix-up that had Ella Fitzgerald opening at the Meadowbrook mid-December reveals that the *Lady-Be-Good Lady* will not go into the club and will make her coast appearance at Billy Berg's on Vine street sometime after the first of the year.

A local booker okayed the Meadowbrook deal for Ella but the price wasn't right, according to Lee Soble, who told Down Beat that he had set the Berg date.

Meantime, the Meadowbrook has announced that papers are signed to bring Count Basie into the spot for a pre-holiday stint starting Dec. 2 for three weeks.

Gets New Agency

Hollywood—Bandleader Anson Weeks, who recently received his release from Frederick Brothers, has signed with the Reg Marshall agency. Band is working one-nights on the coast while the agency dickers with eastern spots.

Studio Men 18-Pc. Band

Hollywood—Although under local 47 law they are banned from working as sidemen outside their quota of radio and radio men jobs, 18 top studio and radio men have organized a band which they intend to debut in San Clemente, outside local 47 jurisdiction. The date is set for Oct. 26 at the Casino in San Clemente.

Band has eight brass, five saxes, four rhythm and four arrangers as well as a girl vocalist.

Personnel at press time included Frank Beach, Dick Cathcart, George Went, Louis Mitchell, John Best, trumpets; Eddie Kusby, Harold Diner, Andre Mitchell, trombones; Guy McReynolds, Malon Clark, Ted Nash, Chuck Butler, Joe Koch, saxes; Tommy Todd, piano; Al Hendrickson, guitar; Arthur Shapiro, bass; Ralph Collier, drums, and Imogene Lynn, vocals.

Arrangers are Tommy Todd, Jack Hayes, Cliff Fishback and Wes Hensell.

Managed by Bunny Edwards, the band is fronted by trumpeter Louie Mitchell.

Buffet

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Earle Spencer Outdraws Garber In Bay City Spot

San Francisco—Playing his first date outside Los Angeles, Earle Spencer, youthful modernistic bandleader, ran into all kinds of northern California weather trouble and still outdrew Jan Garber at the Bay City's Edgewater Beach dance-

hall, Oct. 1-4. Opening night was fog bound, misty and cold at the beach and a few hardy souls tried to make it. Rest of the week was good, however, with Garber's attendance records falling on Friday and Saturday nights. Latter was especially good with more than 1000 local fans attending.

Local disc jockeys Bert Axelrod, Les Avery and Wally King deserve a lot of credit for Spencer's San Francisco appearance, plugging his records for sometime previous to his engagement and in general beating the drums for him.

Band returned to Los Angeles following the Edgewater stint and, according to Spencer, was set to open shortly at the Million Dollar theater in L.A.

The Edgewater gave Spencer several air shots over NBC and

Mutual, with the latter a coast-to-coast hookup. Edgewater is using both networks and getting about 7 air shots a week. Following Spencer, Kenton played the ballroom for the week-end, and Jackie Souders, Frankie Masters and Jimmy Dorsey fill out the rest of the month, Tuesday night, normally dark, is being used whenever possible as a spot for one nighters with Hampton playing Oct. 14 and the new Woody Herman band Oct. 28.

Personnel of the band was basically the same as Spencer's recording unit with Johnny Anderson, ex-Kenton trumpeter, being featured along with Tom Makagon, tenor and Bob Gillette alto. It was Johnny Anderson, Bill Steers, Keith Williams, Tony Faciuto, trumpets; J. D. Morsch, Ollie Wil-

Babasin Unit Backs O'Day

Hollywood—Bassist Harry Babasin has been patching together a 7-piece unit in hopes of opening at the Red Feather as background unit for Anita O'Day when the hip vocalist opened there yesterday (21), it was revealed at press time.

Babasin probably will have Jimmy Giuffre, tenor; Al Haig, piano; Dale Pearce, trumpet; Blinky Garner, drums, and Hal McKusick, alto, as a nucleus.

Les Brown Into Casino

Hollywood—Les Brown follows Frankie Masters into the Casino Gardens on Halloween night, Oct. 31. Les is featured bandleader on the Bob Hope show.

trombones; Matt Utal, Bob Gillette, Tom Makagon, Carter England, Steve Perlow, saxes; Bob Clarke, piano; Dave Spurlin, bass; Walt Elefson, guitar; Bob White, drums; Walt Silva and Spencer, vocals; J. D. Morsch, Bill Gillet, Morty Corb, Paul Nelson, arrangers.

Johnny White Develops Good Combo Formula

THE JOHNNY WHITE QUARTET

Reviewed at the Susie Q and NBC, Hollywood

Johnny White—vibes, leader, vocals

John Smith—clarinet

Rollo Garberg—bass

Guy Scalise—guitar

Hollywood—Vibist Johnny White last December organized a quartet that in the last 10 months he has whipped into what every radio and recording executive is looking for in a small unit.

Johnny White can better explain in his own words just what he's trying to build.

"I want my guys to play music. Jazz, that is! And, I want them to be able to play anything—jazz or commercial—as long as we play it right."

And, that's about what White has done in the 10 months he has had his combo. He has built a commercially-aimed unit that is as much at home on a fast up-tempo version of Limehouse Blues as it is on the sweetest ballad.

The unit features group vocals on originals that have an engaging appeal. These paired with their instrumental originals more than balance the commercial necessities of the pop tunes. And, the pop tunes to White are just as important as his originals.

As instrumental soloists, the unit stacks up little better than a unit of average sidemen with the exception of maybe White, himself. White, who spent a year as featured vibist with Benny Goodman, works with a fluid style that when necessary reaches any dynamic need and yet never approaches the pyrotechnics of, shall we say, Hampton. He prefers a light touch whether up-tempo or ballads.

Unit's Sidemen

Clarinetist John Smith, who leans predominately to the classical potential of the instrument, occasionally finds difficulty in interpreting his musical ideals into his actual presentation.

Bassist Rollo Garberg and guitarist Guy Scalise, not always backing with the most glibly-like rhythm, give with good intonation and ideas.

As a whole, the unit forces no particularly definite style, yet musically it is strong in all facets of music.

DOWN BEAT'S DECISION:

Here is a versatile, musical unit that has everything that a record company or radio scout should sign, but quick. Nothing too extra great as individual stars, nevertheless, the quartet works smoothly together jazz-ically, commercially and vocally. If it stays on this level, it can't miss.

JOHNNY WHITE REPLIES:

The fact that Down Beat finds my unit commercially right proves a big point with me. That's what I'm trying to build—a commercial quartet that still has jazz as its primary goal.

I insist on one thing: If it's a three-part jingle or a complex fuge, it will be harmonically complete and in good musical taste. Jazz or commercial.

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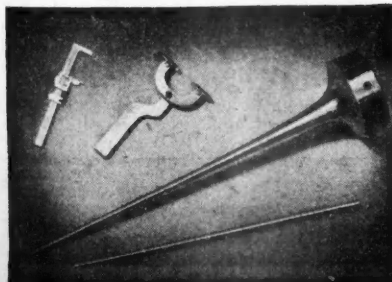
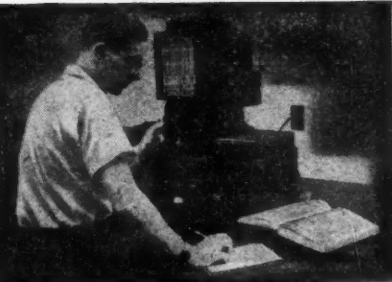
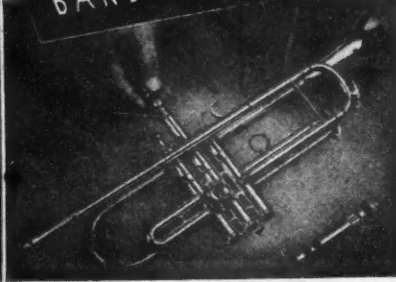


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(See opposite page for caption)

Here's The Story About That Lay-Out Of Pictures Shown On Opposite Page

Chicago—In its September 29th issue Life magazine devoted a double page pictorial spread showing 56 individuals and groups required to transform a talented English girl named Beryl Davis into a new hit singer. On the opposite

page of this issue of Down Beat a talented Chicago girl, Patti Page, with the assistance of a well known music contact man, Chick Kardale, gives our readers a glimpse of a few of the characters who helped her career. Here they are:

- (1) Mort Bloom, booking agent, who was the first to realize Miss Page's possibility for a long run.
- (2) Mal Mann, who gave Miss Page her first music lessons. She took them from a correspondence school.
- (3) Sam Stern, truant officer, who is the proud possessor of Miss Page's first records.
- (4) Mike, who sells Miss Page a newspaper every morning so she

can keep tabs on what's happening in show business. The paper also has lots of want ads—just in case.

(5) Skinny Brody, Patti's first boy friend, who was responsible for her entrance to the bigtime. It was to get away from him that she came to Chicago.

(6) Columnist Casper Slick wrote up Miss Page in his pillar, which appears in the Scott Times, APW News, Waldorf Weekly and several other papers.

(7) Patrick O'Flaherty, traffic cop, who has directed many of Patti's steps in the right direction.

(8) Chick Kardale, song plugger, who persuaded Patti to sing Put Yourself In My Place, Baby, for

her first radio audition. She later was given another audition with another song and landed the job.

(9) This is Miss Page's accompanist, name unavailable.

(10) Cheerful Charlie, conductor on the Cottage Grove streetcar, solely responsible for conveying Patti to the studios for her important broadcasts. She really has an ABC sustainer, folks, Patti Page Presents, at 3:30 p. m. (CST) on Sundays, so we ain't kidding.

(11) Dolly Fairweather, who gave Miss Page her first writeup in her column in the Prenatal High School Bugle. Dolly's still in the same school.

(12) Concerto Carl, disc jockey at Kresge's record counter, features Patti's platters on his turntable regularly.

(13) Thorndyke Bluuh, dress designer, who has had his designs on Miss Page ever since she started her career.

(14) Nutay Croak, doorman at the Bijou theater, who opened the door for Miss Page's entrance to the movies. She had a ticket.

[All costumes courtesy of Lester, Ltd., of Chicago . . . Photography by C. M. Frank . . . Direction of Jack Rael]

Table Bopper

New York—Duke Niles, well-known hip song-plugger and close friend of Buddy Rich and Georgie Auld, was recently hawled out by his wife for running from table to table to do business. "It's table hopping and very necessary, honey," he replied.

Bands Get Only Look-In Here

New York—While dance bands are still making money and while people still like to dance, take a look at the following and wince. The figures are taken from a theatrical weekly's poll of disc jockeys as to what are their listeners' favorite records. With the exception of vocalists, the following bands were mentioned out of 32 records:

Vaughn Monroe twice, Ray Noble once, Eddie Howard once, Sammy Kaye once, and Freddy Martin once. The only more beat-conscious crews mentioned were King Cole's Trio which drew a single as did Sam Donahue.

Agent Sues AFM For Damages

Hollywood — Lee Sobel, agent whose booking franchise was "suddenly restored" by AFM when he was called as a witness at recent congressional sub-committee hearings here, has filed a suit against the union, claiming damages of \$250,000, his lawyer revealed.

Sobel's booking franchise was revoked in May, 1945, "without any given reason," the agent said. Following the sub-committee hearing, the union was "under orders" from Congressman Hartley not to again revoke Sobel's franchise without just cause, or be held in contempt of congress.

Sobel has opened new offices and has personal management pacts with Al Gayle, Paul Page, Harry Fields, Wini Beatty, Patricia Lynn, the Paragons, Red Dorris and Dale Jones.

Lot Of Horns In This Band

New York — The doublingest band in Long Island is playing at the Holiday Inn, Flushing. Under Bernie Madrick, who plays tram, trumpet, tenor, alto, clarinet, flute and vocals, are: Jay Schwartz, trumpet and vocal; Steve Madrick, lead alto, tenor, clarinet, flute, trumpet and vocal; Bill DeMayo, tenor, clarinet, flute and vocal; Bill Fisher, piano, accordion and vocal. Ralph Tressel and Frank Rinaldi only play one instrument apiece (bass and drums) but they sing and arrange. Seven men with a 14 piece band!

Shore And James Set For Air Show

Hollywood—Dinah Shore and Harry James begin their Philip Morris show over CBS sometime in December. Famed pair will fill the half hour slot of It Pays To Be Ignorant.

Show will be penned and produced by Joe Bigelow, former J. Walter Thompson radio head.

Paula Kelly Back

New York—Paula Kelly returned to the Modernaires. She left several months ago to await the birth of a baby girl. Virginia Maxey substituted. Group is featured on Bob Crosby's Club 15 radio show.

\$6.67 A Note

New York—Unhappiest recording director in town is Capitol's Walter Rivers. He recently did a date with Carl Kress and Tony Mottola on guitars, Bob Haggart, bass, and Johnny Blowers, drums. During one side, Blowers loaned over and smacked three single notes on a xylophone left in the studio from another date.

The three notes cost Rivers \$20 bucks in doubling fees.

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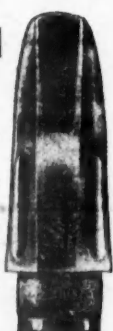
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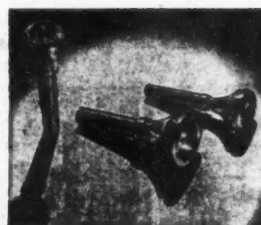


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MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Don't Fire 'Till You See Reds Of Their Eyes!

Information available in one of the Beat's branch offices indicates that very soon certain well known musicians and singers are to be examined by a Congressional sub-committee on charges of being Communists.

This follows the current furor about Warner Brothers' Hanns Eisler, currently charged with having been incorrectly admitted to this country.

Down Beat shares no political line other than that of trying to be as fair, as honest and as democratic as one can be in a muddled and confused world.

The next few years will reflect even in the cloistered halls of music the unrest and upheaval as Russia and the U. S. bicker as to who shall do what with which to whom.

There are undoubtedly jazz musicians in this country who are Communists. The prevailing lack of inhibitions always found around any group of artists influence their choice of political view just as it may their musical taste.

We aren't for the Communists. We also aren't for witch-hunting them. One of the reasons 1932 Germany collapsed into the arms of the Nazis was that the Socialists and the Communists were so busy cutting each others' throats that the brown shirts walked in a waltz.

If there are Communists in music, let's know about it. But let us not run around mouthing hysterical allegations about plots, insidious influences corrupting the young, until it's absolutely certain as to what is going on.

Back in 1905, the Supreme Court enunciated the famed doctrine of "the line of clear and imminent danger." That is, you don't "jug anyone until it is clearly demonstrated that they are actively engaged in pursuits to overthrow the democratic system. To do anything else is to end up with S.S. police and the Japanese "thought guards" who used to tell directors what they could play on their musical programs.

If a man is a Communist, this still doesn't deprive him of his right to work and live. At the point when it is proven that his group or he himself as a musician or anything else are out to destroy this country, then hang him and hang him fast by due process of law.

Until then, don't fire until you see the reds of their eyes.

What's Wrong With The Music Business:

How much did you pay for lamb chops today?

REEDS GILBERT



Young Boxer



Chicago — This is the heir to the Hot Box, George Francis Hoefler, more familiarly known as Geoff, the 9-months-old son of George Hoefler who writes the Hot Box for the Beat and his wife, the former Colleen Patricia MacDonell.

CHORDS AND DISCORDS

A Bad Show

San Francisco, Calif.

To The Editors:

Last Saturday Mutual presented This Is Jazz for the first time in this area. As an ardent lover of New Orleans, jazz, I protest. The band was so bad that it makes all the things the be-bop critics say about New Orleans bands true. Can't they do better than that by us?

James Hanley

This just isn't Mr. Blesh's month, it seems. And what, Mr. Hanley, is a be-bop critic?

Avakian re. Hoefler

New York City

To The Editors:

Sorry to see in the Aug. 27 issue some persistent rumors about Columbia's jazz releases got printed as facts in George Hoefler's column—no reflection on George, as collectors' circles have been buzzing them without challenge for many months.

First of all, Columbia is not suppressing plans by two private re-issue labels to put out records which are Columbia property. Two guys actually went and did it, re-leasing black-market pressings which infringed on Columbia copyrights. Naturally, Columbia put a stop to it.

These records have not appeared on the Columbia label yet, but not because "Columbia refused to issue the records themselves." The company has expressed every intention of making full use of them. Columbia has such an enormous backlog in this field and it takes time to get standard-type records on the market.

Columbia has not "made the statement that they would re-issue 14 King Olivers and 10 Louis

Petrillo In The Middle, for Once

New York—A very interesting phase of the current radio fight between the FM broadcasters and the AFM came into the open during the recent convention of the National Association of Broadcasters in Atlantic City.

The FM association went on the record as saying that it could see no reason why the standard broadcast stations should not feed them programs and why the networks were refusing permission so that their affiliated web stations could do it.

The answer seems reasonably simple: the networks by and large don't control FM and whatever else the big talk, aren't too anxious to see it grow too quickly as long as control is not vested in their hands.

Thus the fight between Petrillo and the FM association for the right to use network music actually becomes merely a small part of the much bigger fight between the FMites and the standard broadcast networks for who shall control what.

In other words, Mr. Petrillo is a useful target blimp to tee off at and focus public attention . . . for both sides. The networks are anxious to divert attention from the fact that they don't want to feed programs to FM, the FMites that their primary scrimmage is with the nets. 'Tis an innocent world indeed!

Armstrong Hot Fives if they received as many as 100 letters requesting them. Nothing remotely resembling this has been expressed by the company or any of its representatives. It was originated and circulated by an eager collector drumming up pressure mail.

Hoefler's comments on the value of letters to Columbia in shaping the course of future jazz releases are absolutely on the button. The many intelligent letters received from collectors with specific ideas, requests and reasons for jazz releases have been of great help in formulating plans. Such mail is always welcome and always useful.

George Avakian

Down Beat respects Mr. Avakian's word, but it does not appear that George Hoefler's articles have been disproved as yet. Whatever collectors records Columbia might not repress, we are most grateful for the wealth of jazz classics they have made available.

RAGTIME MARCHES ON

NEW NUMBERS

BECKS—A daughter, Ellen Maureen, to Mr. and Mrs. Richard Becks, October 2 in Los Angeles. Dad is trumpeter with the Hal Pruden orchestra.

DELZELL—A daughter, Vicki Kay, to Mr. and Mrs. Bill Delzell, September 13. Dad is lead trumpet man with the Jimmy Caton orchestra.

HIGAKI—A son, Jerry John, to Mr. and Mrs. Paul Higaki (Lee), September 16 in San Francisco. Dad is former Luneford trombonist now heading his own band.

NOLAN—A son, James Francis II, to Mr. and Mrs. Jimmie Nolan, recently in Hollywood. Dad is singer on Hal Wilson air show.

MELTZER—A daughter to Mr. and Mrs. Louis Meltzer, October 5 in New York. Mom was former concert harpist. Rosamond Lovelace. Dad is radio writer.

METCALFE—A son to Mr. and Mrs.

Eddie Metcalfe, September 20 in Los Angeles. Dad is with Leighton Noble's band.

RHODES—A son, Bradley Morgan, to Mr. and Mrs. Dick Rhodes, September 27 in New York. Dad is arranger for Shep Fields and Dick Hunter.

ROBBINS—A daughter, Lorelei (7 lbs. 9 oz.), to Mr. and Mrs. Fred Robbins, October 3 in New York. Dad is WOV disc jockey.

SWENEY—A son to Mr. and Mrs. Don Sweeney, recently in Hollywood. Dad is trade flack for KNX.

TERRY—A daughter, Joan (7 lbs.), to Mr. and Mrs. Nick Terry, September 30 in Hollywood. Dad is music publisher.

TROMPETER—A daughter, Nancy Ann (7 lbs. 11 oz.), to Mr. and Mrs. Glen Trompeter, October 1 in St. Louis. Mom is the former Polly Parker, Beat staffer.

TIED NOTES

BRITTON-CONNOR—George Britton, singer, and Kaye Connor, October 2 in Pittsburgh. Bride's in The Chocolate Soldier.

BOYLES-LANTIS—Phil Boyles, tenor saxist and arranger, and Betty Jane Lantis, Beat staffer, last February 27 in Chicago.

FINAL BAR

FAIRBANK—Janet Fairbank, 44, lyric soprano noted for her use of modern songs, September 25 in Chicago.

GROUPE—Ralph Groupe, 72, retired musician, September 30 in Poughkeepsie, N. Y.

GUMBLE—Mose Gumble, 71, veteran song plugger, and founder of the Music Publishers' Contact Men's Association, September 27 at Elkhart, Ind. while on his way to Hollywood.

HAMBOURG—Jan Hambourg, 65, musician, October 2 in Tours, France.

HARRISON—Early M. Harrison, 65, minstrel show operator, October 1 in Benton, Ohio.

HUGHES—Thomas A. Hughes, 62, clarinetist formerly with John Philip Sousa, October 3 in Long Branch, N. J.

SARLY—Albert Sarly, 59, Belgian composer, September 29 in Tirlemont, Belgium.

STEVENS—George A. Stevens, 64, former leader of the pit band at the Capitol theater, Regina, Sask., September 9 at Shaunavon, Sask.

THOMPSON—Harry C. Thompson, 71, concert drummer and composer, September 14 in Tipton, Iowa.

WIRTHLIN—Rosalie Wirthlin, 75, former concert singer, recently in University City, Mo.

WILLSEY—Harry F. Willsey, 61, pianist and leader, September 20 in Cincinnati.

LOST HARMONY

SPIER—Kay Thompson Spier, singer, and William Spier, radio executive, September 23 in Las Vegas.

by Eddie Ronan

THE HOT BOX

Delaunay And Panassie
Declare Their Own War

By GEORGE HOEFER

Charles Delaunay, world famed discographer, and Hugues Panassie, author of the first book on jazz, are now busy hurling mental A-bombs at each other. Serious differences have divided these two leaders of jazz who for many years have defended together the cause of hot music through their organization known as the Hot Club of France. Very little information regarding the rift has been received in this country.

It seems that Panassie resigned his directorship of the Hot Jazz Revue (official bi-monthly publication of the Hot Club) in December, 1946, leaving Delaunay completely in charge. The September-October issue of the Revue recently received here included a small buried "communique" to the effect that the D-P duel festered was alive. However, it was stated that it was not the intention of the Revue to air a strictly private war, but they

did want to bring the matter to the attention of the regional Hot Club heads to avoid if possible a split in the relations of the Federation of Hot Clubs.

Feud Waxes Hot

The statement contains a prologue in the form of a quotation from Pastor Harry Emerson Fosdick, a long tirade against Panassie punctuated with "alas", and reprints from an exchange of letters between the combatants.

One Pierre Artis, secretary of the Hot Club and personal friend of Panassie, tried to get the two men to air their opinions last sum-

One Way To Get New Dance Sound Is With Oboe



Hollywood—Oboe, bassoon, harp, French horn, flute, you can find them all in this photo of Bill Miller's new dance band. Miller, who used to ar-

range for Count Basie, Benny Carter and Claude Thornhill, came up with the unusual instrumentation in order to get new sounds and color. The band's first records are on Qual-I-Tone.

mer, but to no avail. Delaunay says Panassie would do anything for the sake of inflaming the affair. Delaunay's desire to keep the matter completely quiet is to prevent the ruination of the Hot

Clubs of France. After Panassie left the Revue it was his intention to start up his own jazz magazine which would have probably been a threat to the existing Hot Club structure. Among other things

Hughes accuses Charles of thwarting his chances for getting paper to on which to print his magazine. In fact, Panassie wrote to the President of The Consul M. Remadier, accusing the Minister of Information and Delaunay of being in a plot to shackle the publication of his magazine. Delaunay brands the accusation a lie.

Panassie Has Clique

Delaunay goes on to point out that since 1934 Panassie has lived secluded in the country although assigned the responsibilities of the Presidency of the Hot Clubs of France. Even when living in Paris right before the war Panassie preferred the association of a small group of admirers rather than going to the head office of the HC of F 300 meters away.

In 1937, Delaunay and Panassie became associated in the production of Swing records. In spite of the absence of seven years, Panassie did not cease to benefit from the affair, although he was completely disinterested. Quoting Delaunay, "but he certainly schemed an artistic settlement". While still Delaunay's partner Panassie is averred to have gone to the Pathe-Marconi distributing firm with the head of a rival label Blue Star and got Pathe-Marconi to distribute Blue Star records instead of Swing records.

So the story goes, Panassie says, "Delaunay gives a good exhibition of becoming a personage, is the complete lunatic of jazz, and of no concern except to those interested in personae." Hugues accuses Charles of withholding monies due him for writings in the Hot Revue. The latter publication is referred to as "torche-cul" (bathroom tissue) by Panassie.

Story Is Familiar

In turn, Delaunay accuses Panassie of hypocrisy and small intelligence, Charles feels that Panassie's miserable behaviour indicates that he cares only for his own wealth out of jazz.

All of this has a familiar ring to those who have been associated in Hot Clubs in the U. S. The Hot Club of Chicago fell by the wayside because of internal dissension between personalities. While the musicians play on, the critics, reviewers, discophiles and just plain jazz fans rant and rave about purism, bop, money-hungry disc jockey promoters, and make of jazz a battleground for those who don't play the music.

Ballroom Features
New Orleans Music

New York—An effort to bring New Orleans music back to the dance halls has been going on at the eastside Caravan ballroom here for the last month on Friday and Sunday evenings, as well as Sunday afternoons.

The band spots such names as Bunk Johnson, Albert Nicholas and Danny Barker.

English Discs Here

New York—English Decca is bringing out their own American label called London records and will have Beryl Davis, Toots Camarata, Ambrose and others on the first release. Records will sell for 85 cents plus tax.

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SWINGING THE GOLDEN GATE San Francisco Jumps With Visitors, Natives

San Francisco—The Bay City may not jump like the Big Apple or the Windy City, but right now it is giving definite signs of life which are all the more surprising following last summer's all-time low (out of 30,000 the union had only 4,000 working).

Harold Blackshear's Supper Club in Fillmore led the way with a fine three-week run of Saunders King, Jack McVea and Marie Bryant. Latter is such a good performer, dancer, mimic, etc., that it's easy to overlook the fact that she's also a fine singer. McVea and King broke up the joint nightly with an open-house version of Flyin' Home. Sunday afternoon sessions at Blackshear's continue to jump, using mostly local talent like Bob Barfield, ex-Hampton tenor, and Vernon Alley.

Kid Ory's New Orleans band closes tomorrow after two weeks in a battle of music, first with Saunders King and then with McVea for a week each. Blackshear's uses plenty of newspaper ads and has T-Bone Walker booked in for two weeks starting Nov. 13 to be followed by Pete Johnson and Joe Turner, now appearing at Tapper's Inn in Richmond. Roy Milton opens Jan. 2.

Saunders King now using Eddie Walker, trumpet; Eddie Taylor, tenor; King, guitar; Travis Wawer, piano; Vernon Gower, bass; and Bobby Osibin, drums. Jack McVea using Sammy Yates, trumpet; Rabon Tarrant, drums and vocals; Frank Clark, bass; "Crow" Kahn, piano and McVea, tenor.

Ex-Kyser Men Around

Harry Babbitt and Sully Mason, ex-Kay Kyser stars, have been working the East Bay spots; Kay Thompson (remember her Rhythm Singers?) and the Williams Brothers recently at the Mark Hopkins with Ray Hackett's band.

John Bur-Ton lining up a series of one-nighters in the Northwest for Hampton during November; Lowell Folsom, blues singer featured on Trilon records, opened at the Clef Club in Oakland; Vivian Green, pianist, just signed with Trilon—records, due shortly; Pat Patton's Jazz Band worked a University of San Francisco rally Oct. 3 using Ellis Horne, clarinet, Al Zone, trumpet, Bill Bardin, trombone, Clancy Hayes, drums, and Patton, bass.

James Loses Money

Harry James' recent Civic Auditorium date was a flop, despite plenty of publicity and promotion . . . promoter lost \$800 on the deal.

Elliot Lawrence, in his first Northern California appearance, opens Christmas Day at the Edgewater for a two-week stay, following his Los Angeles Palladium date.

Nick Esposito switched from Pal's Corral in Oakland to Harry Greenbach's Burma Club in San Francisco for an indefinite run.

The Vernon Alley Trio at the Chi Chi on Broadway has Alley on bass, Jerry Richardson on alto and Bob Skinner piano.

Tito Guizar replaced Raymond Scott at the Palace Hotel earlier this month.

Two local clubs are dickering for Louis Armstrong when he leaves Billy Berg's this winter and there's a strong possibility that the Louis Jordan band will play a couple of weeks in this area following their Golden Gate theater appearance.

Club Koana, in El Cerrito right across the street from Lu Watters'

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Hambone Kelly's, joins the long list of local spots dickering for Slim Gaillard. If the deal comes through it will certainly make San Pablo the widest street in the world, with Slim on one side and Watters on the other.

Scamps In Oakland

The Five Scamps, currently at Leon & Eddie's in Oakland, knocking local music lovers out with

Ten Years Ago October, 1937

The real story of Bessie Smith's death, as reported by members of Chick Webb's band, was filtering up north. The 30-year-old Empress of the Blues died of injuries received in an auto accident near Memphis on Sunday, September 26. The Webb band, which followed her into town, told the now familiar tale of a long wait on a lonely road for a doctor, a rough trip to a hospital, and the refusal of attention because of her color.

The New York season had opened up with Tommy Dorsey at the Commodore, Benny Goodman at the Pennsylvania, Casa Loma at the New Yorker, Horace Heidt at the Biltmore, Eddie Duchin at the Plaza, Al Donahue at the Rainbow Room, and Guy Lombardo at the Roosevelt.

"An 18-year-old with tremendous technique and an equal supply of enthusiasm" was the new drummer with the Joe Marsala unit at the Hickory House. Young man's name was Buddy Rich. Another change in the rhythm section was made when Bobby Hackett came down from Boston to play guitar, doubling on cornet. Joe Bushkin on piano and Artie Shapiro on bass were also with the Marsalas.

Frank Trumbauer announced his retirement from the orchestra field. He planned to devote his time to the promotion of a new kind of musical instruction book, which would be accompanied by recorded illustrations by leading soloists.

Dave Rose, Chicago NBC staff composer and arranger, packed up and went west to see what he could do in Hollywood.

Irving Mills junked his Master and Variety labels, partly because he could not get foreign distribution and also because the competition was too stiff. Duke Ellington and Hudson-DeLange went back to Brunswick.

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Jurgens Ventures To California



Berkeley, Calif.—Dick Jurgens climaxed a tour through his home territory, the midwest, with a stay at the Claremont hotel here. Band vocalist Jimmy Castle, looking somewhat fagged, sings while his boss hovers nearby.

their ballads; Bob Barfield, local tenor formerly with Hampton, stepped in and did a couple of arrangements for Stan Kenton when Pete Rugolo became ill during Stan's local appearance; Illinois Jacquet's tenor-blowing brother, Julius, opened at San Francisco's Venus Club, Oct. 7; Four Aces now at the Actor's Club; Frances Wayne had a successful run at Cliff Gamble's Theater Club in Oakland; Artie Shaw in town with his wife, Kathleen Winsor, visiting his ailing mother-in-law; Norman Granz' Jazz at the Philharmonic makes two trips to the Bay area playing the Oakland Auditorium Oct. 30 and the Memorial Opera House in San Francisco Nov. 1. Hazel Scott gives a "From Bach to Boogie Woogie" Concert at the Opera House Oct. 25.

Herman Dates Set

John Bur-Ton, local promoter who is handling Woody Herman's inaugural swing this way had the following dates set up at press time: Oct. 16 San Bernardino, Oct. 20 Santa Barbara, Oct. 23 Fresno, Oct. 26 Marysville, Oct. 27 Watsonville, Oct. 28 San Francisco, Oct. 29 Vallejo, Oct. 30 Santa Rosa, Oct. 31 Oakland, Nov. 7 Seattle, Nov. 11 Tacoma, Nov. 12 Victoria, Nov. 13 Vancouver, Nov. 14 Spokane.

Frances Lynne, young singer at the Geary Cellar is receiving plenty of notice from local musicians and visiting bandleaders like Benny Goodman and Stan Kenton, who made special effort to hear her during his Bay Area stay and said she was terrific. More of Miss Lynne later.

—Ralph J. Gleason

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Set Chain Of Jam Sessions

Hollywood—Two enterprising young fellows here have busied themselves during recent weeks lining up clubs on off nights for a progressive chain of jam sessions. Formerly competitors, the two who have united with the idea are disc jockey Ted Lenz and drummer Maynard Sloate.

Thus far, Lenz and Sloate are sponsoring sessions each Sunday night at the Red Feather, Monday night at the Melody club and Tuesday night at the Susie Q—off nights at the three spots. The pair would like to buy up the off nights of three more clubs to fill the open dates later in the week.

For the last year as rivals both have been booking off-night bashes—Sloate at the Melody and Susie Q, and Lenz at Billy Berg's and the Toddle House.

Recently, they decided to unite their efforts and approached a couple local agencies for backing. It was no deal so the pair struck out for themselves. Sessions have been featuring idle sidemen around town sprinkled with names.

New York—Decca re-released six different versions of Intermezzo last week. Included were waxings by Guy Lombardo, Carmen Cavallaro, Tony Martin, Woody Herman, the Decca Salon Orchestra and Albert Kerry. Trade sources are not quite sure why.

Girl Sax Player Heads Male Ork

Hollywood—Barbara Nelson, the girl saxist who has been rehearsing an all-male band during recent weeks, gets a break-in date for her 17-piece crew Oct. 25 when the Nelsonites play the Glendale Civic. Book is primarily Benny Carter.

Deal was set by Archie Loveland of William Morris.

Down Beat covers the music news from coast to coast.

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Mel Powell Teaching

Hollywood—Pianist Mel Powell, who returned only recently after a prolonged illness, has announced that he is signing a limited number of special students to fill in his idle time between pictures. He had a featured spot in Samuel Goldwyn's *A Song Is Born*.

Russell Moves Dial Office To New York

New York—Ross Russell, west coast mogul of be-bop, has settled in New York to handle distribution of his Dial label. Ross sold his Tempo record shop in L. A. some months ago to devote himself exclusively to his plattery.

Russell was one of the first to extensively wax boppers like Parker and McGhee.

New York—Wingy Mannone, arriving here for his concert ten days ago at Town Hall, is quoted as listening to a string orchestra rehearsing in the hall and turning to his manager to say "Man don't you know everything's the blues?"

Pluggers Union Blacklists Pelham Inn

Johnny White On Coast Air



Hollywood—The increasingly popular Johnny White quartet may be getting the breaks at last. Now playing at the Susie-Q, the group is presented on an NBC program written and produced by Bob Dwan. Here's gitman Guy Sealise, bassist Rollo Garberg, vibist White and clarinetist Johnny Smith.

Garber Into Bowl

Hollywood—Following the 75 week run of Russ Morgan, Jan Garber headlining a new comedy and vaude show opened the Biltmore Bowl here early this month.

Dildine To Palace

Hollywood—Saxist Dick Dildine, back from a Texas run, last week opened the Palace, San Francisco, for four weeks. Unit followed Raymond Scott, has 11 pieces.

New York—The Music Publishers Contact Employees union cracked down two weeks ago, told members at a meeting that any one found at the Pelham Heath Inn run by Herman Schubert would be fined \$1,000. The union claimed that Schubert was demanding payolas from publishers and pluggers in return for allowing their tunes to go out over the air. There was also muttering that band-leader Henry Jerome working the spot was similarly involved.

AFM, Schools In Agreement

New York — The announced agreement between public schools and the musicians union was signed Sept. 22 in Chicago by James Petrillo, and Harold Hunt, president of the American Association of School Administrators and Luther Richman, head of the Music Educators Conference.

Billed as a code of ethics, the agreement lists the type of playing student orchestras can do without objection from the AFM. Specifically excluded were civic parades, functions to further public or private enterprise, partisan and club functions.

The question of Dr. Maddy's Interlochen National Music Camp, was not brought up, though it was pointed out that the camp, a private enterprise for profit, was sanctioned by the University of Michigan.

Trade comment on the drastic action was mixed. One source pointed out that three publishers were rumored to have been chipping in for some time to pay for Schubert's wire, and why all of a sudden the action against the spot.

Rocco Vocco, a board member of the MPCEA, resigned in protest over the action, feeling that it was too drastic and unfair in that there are other offenders all over the country more seriously involved than Schubert.

Queried about Jerome, one publisher told the *Beat*: "Look, those wolves are on his neck every minute to play tunes. He tells them that he can't afford to make them up, so they offer to pay the arrangements. Who's to blame for the payolas, he or they?"

In any event, the action against Pelham Heath seemed sure to bring violent repercussions within the MPCEA with many not sure that the comparatively weak union could stand the strain.

Russell Band Clicks With Lee Richardson

Detroit—Personnel of the Luis Russell orchestra at the El Sino club here: John Swan, Bernard Flood, George A. Scott and Emery Thompson, trumpets; Nathaniel Allen, Luther Brown and Alfred Outcalt, trombones; Clarence Grimes, Samuel Lee, Esmond Samuels, Howard Robertson and Troy Stowe, saxes; John Motley, piano; Ernie Williams, guitar; Leslie Bartlett, base, and Dane Grant, drums.

Russell occasionally takes over the piano but works hardest at fronting and arranging. Band has two record releases due shortly featuring the voice of Lee Richardson: *Gloomy Sunday* backed by *I've Been A Fool Again* and *Walkin' Slow* paired with *Remaining Souvenirs*.

Maxine Sullivan Heads CBS Show

New York—CBS is starting a new 10:45 Saturday night show with Maxine Sullivan accompanied by Teddy Wilson and Billy Taylor (bass). It will be one of the rare recent appearances for Wilson, the jazz pianist sticking pretty close to teaching and studying in recent years.

Chester Quits GAC

New York—Bob Chester, tenor-sax playing band-leader, got his GAC release last week and is now being managed and booked by Monroe Postrel, ex-Sonora records publicity head.

Ebbins PM's Rose

New York — Dave Rose has taken on Milt Ebbins as personal manager. Ebbins also handles Billy Eckstine, Count Basie, the Three Blazers and others.

Wald At Flamingo

Hollywood—The Jerry Wald band this week goes into its two final weeks at the Flamingo club, Las Vegas.



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George's new drum outfit is the No. 4023 BROADCASTER outfit in white pearl and chrome, but with a GRETSCH GLADSTONE snare drum instead of the regular BROADCASTER model. It sells at \$432.00 and any Gretsch dealer can get you one quick—today. It's with this outfit that George, as staff drummer for the ABC Radio Network, meets the challenge of his many assignments . . . dance music, classical and difficult script work.

Other fine (Broadcaster) outfits start at \$270.00, while for student drummers and others who don't feel they need the absolute tops in drum equipment, ask your Gretsch dealer about those solid, fine-toned (Gretsch Renown) outfits, starting as low as \$168.60.

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Fields Has Jumping Combo

(Jumped from Page 6)

gave his notice and started rehearsing his own band once again. Dates at NYC's Palladium and the Rustic Cabin followed. An RCA Victor recording contract and Jalousie, Among My Souvenirs and Soprano Boogie, all hits, followed in quick order. He has another recording session due early next month in New York and among tunes he wants waxed is *How High The Moon*, non be-bop.

In April, this year, Herbie cut his big band down, and went into the Hotel Sherman's College Inn. He also worked the Tremont Terrace in the Bronx, Chicago's Sky Club and the current Stage Door.

Routine at the current location is an obvious one—lots of frantic blowing, the old Hampton give-em-everything-you-got salesman-ship—but not without good musicianship.

Top Men In Combo

Outstanding in this group as in his eight-piece outfit of the Sky Club this summer is the wonderful beat the entire band gets. And with soloists like Rudy Cafaro, guitar; Joe Gatto, piano; and Ernie Englund, trumpet, the jazz is of the highest calibre. Each of these three men, though not too well known as sidemen, possess complete techniques and excellent jazz conceptions. Guitar and piano are particularly outstanding—Gatto with his full block-chord styled solos and inventive phrases; guitarist Cafaro for about the closest, cleanest approach to the work of the late Charlie Christian, without at any time falling back on Christian's ideas.

Young Englund, who worked two years with Randy Brooks as lead horn, is just now getting the feel of jazz work. His solos are unfaltering and well conceived. Whatever triteness has been in his work is disappearing, has been due to the lack of jazz experience, not lack of musicianship. On slow tunes, he gets a tone closer to Harry James than any trumpeter outside of Dickie Mains. He obviously would be a tremendous big band lead trumpeter.

Drummer Artie Anton, when

first heard, was the only weak link in an otherwise near-perfect set-up. Heard in Milwaukee he fit into the smaller group much better. Bassist Marty Brown plays an unobtrusive instrument, that's completely adequate and probably the steadiest influence in the section.

Leader Fields is the only well known musician in the group. Right now, within the freedom of a small, mobile group, he's playing better jazz than he has in some time. With Hampton's clarinet work, while often breathtaking in execution, was cold and flashy, and with a tone not always adequate. He's playing more jazz now, more real creative blowing. He's also playing much more tenor sax, and the gutty attack and rough tone he employs is entirely effective. Alto and soprano are also well handled, also improved because of the freedom of more jazz playing.

Here's a guy who, while not entirely a jazz great, can do a lot more for hot music his way than a lot of the "immortals".

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PROFILING the PLAYERS

Herbie Fields Sextet

ERNIE ENGLUND, trumpet, only 19. Member of Local 196 since 1943. Has worked with Les Brown and Randy Brooks, was Randy's lead horn. First band in which he's played jazz, he takes his solos in the best Harry James-Roy Eldridge tradition. Possesses beautiful tone, even for a lead man, solos with a cleanliness fresh among trumpeters today. Doubles on French horn, would rather establish a rep as lead man than hot man. Home is in Champaign, Ill., unmarried, good looking.

RUDY CAFARO, guitar, 27. Like several other men in the band, an exceptional soloist, a far better musician than many guitarists more widely known. Except for four years in the army, has been with Herbie for ten years, doesn't want to work with anyone else. Got his 802 card in 1937, calls the Bronx his home. Lots of the crispness and free-flowing technique of Charlie Christian in his work.

JOE GATTO, piano, 27. Been with Herbie for 12 years, through most of the leader's bands, civilian and service. Member of Local 151, says he has played 21 of his 27 years and still hasn't picked a fave 88er. Plays modern, full-chord piano, with excellent technique. Great on rhythm, too. Married, lives in Elizabeth, N. J.

MARTY BROWN, bass, 27. Another 802 man, from nine years back, with Brooklyn his home.

Doubles guitar, has worked with Bob Astor and Will Bradley. Got on an arranging kick in the army and wants to pick it up again. Been with Herbie for some time, in big and small bands.

ARTIE ANTON, drums, 21. Newest Fields member, joined July 1. An 802 man, lives in Jackson Heights, N. Y. Played only four years, is under be-bop influence which sometimes hurts his beat. Likes Shelly Manne best. Unmarried and another youthful good looker.

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With Herbie



Milwaukee—Pert Pat Flaherty, who little more than a year ago was just another high-school lass who liked to sing, returned to her home town recently to join the Herbie Fields band for a theater tour. Pat has chirped for Les Brown and Harry James. The tour begins Friday (24) at the Royal in Baltimore.

Jazz Gals Record

New York—Ruth Berman recently made some transcriptions on harp for Standard, while another female jazzist, Vickie Zimmers, did two sides for Victor, her first date.

Instrument Sale

Hollywood—Musical instruments from the coast guard bands are on sale at fixed prices here through the war assets administration, the WAA announced two weeks ago.

Osborne Trio Set

New York—Mary Osborne, fem guitarist who recently signed her trio with Decca, opened here at La Martinique as a singing-playing act in the show.

Frazier Book Is Out

New York—Ex-Beat staffer George Frazier has a book out this week labeled *The One With The Moustache Is Costello*. It's a group of profiles of amusement world people.

Calcutta, India — Newest disc jockey to join the ranks is Raz Joshua, 8 Royd Street, Calcutta 16, India, who knocks off two recorded shows a week entitled *Diggin The Discs* or *The All-India Radio*.

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Granz Stanza Cut Short By Unscheduled Musician

Baltimore—Flash Mallory wanted to jam with the JATP boys at their Coliseum concert here, but he wasn't invited. Flash, an accomplished electric mandolin player, didn't let that discourage him. He asked where he could plug in his mandolin, plugged it in and went right to work—for awhile.

The concert had been going over

big. It was in the middle of Flying Home that things started popping. Hank Jones got the number started with a piano introduction and then Howard McGhee took over with his trumpet. Then the play shifted back to Jones and the rhythm section. Kenny Clark on drums and Ray Brown on bass.

Suddenly the strains of another instrument began to seep through. Near the back it sounded like an alto sax, but Flip Phillips stood with his tenor in his hand, and Coleman Hawkins was offstage.

Those nearer the bandstand thought they heard an electric guitar. But nobody knew where the music was coming from. Even the musicians seemed bewildered but took it in their stride and played right along with the phantom.

Police found Flash back of the bandstand and escorted him out. The place was in an uproar. Promoter Granz halted the concert.

Hollywood—Ex-Tommy Dorsey wife Pat Dane has returned to one of her other careers, singing, with a role in Monogram picture's *A Palooka Named Joe*.

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- ♪ Ostrich Walk
- ♪ Riverboat Shuffle
- ♪ Way Down Yonder in New Orleans
- ♪ Wringin' And Twistin'
- ♪ Take Your Tomorrow
- ♪ Won't You Please Come Home

Back-dated as some of the ideas may seem, Bix's light, crisp tone, his perfectly controlled phrasing and driving flow of ideas are as arresting now as they were in 1927 when these Trumbauer Okeh sides were made. *Blues* is of course one of the classic jazz sides, with some unusual Eddie Lang backing guitar. *Marmalade* demonstrates that Bix was not just a "pretty" horn player, but could push a beat with the best of them. Listen to his climaxes on this side and see how they build without getting stagey. The clarinet solo cluttered up with tone and technique faults is Jimmy Dorsey's.

When you realize the barrel-style recording and the inadequate rhythm playing that went into these discs, Bix's moving, tasteful solos are all the more amazing. This reporter is no reverer of the old for its prestige value. Any Gillespie admirer who can't see the musical value of what goes on here with this horn is making himself into a very narrow listener. Both *Ostrich* and *Marmalade* have been made recently by bands trying to play in the same style. The comparison makes them look pathetic, playing 20 years later, with all the recording and musical advances (technical) that have been made since then. Specifically, the horn men lack the conviction, the simplicity and constant stream of melodic inventions that Bix had to reinforce every solo he attempted.

Wringin' is one of his rare recorded efforts on piano. But even Lang can't make Tesch's solo have

the same fluidity Bix's short coda horn effort does, so the record drags badly.

Take sports a humorous intro and a Trumbauer vocal, while *Home* is into the heavier White-man-styled days with the famed two cornet choruses about which an argument has raged for years as to whether Bix played both or split with Andy Seacrest. It does sound as though one of the solos is a heavier, more accented style than that of Bix's. (Columbia C-144)

IRVING FAZOLA

- ♪ Jazz Me Blues
- ♪ Someday Sweetheart
- ♪ Mostly Faz
- ♪ With You Anywhere You Are
- ♪ When Your Lover Has Gone
- ♪ Isle Of Capri

These sides were made in New Orleans two years ago with local men as well as Irving Fazola. Pre-topnick, famed ex-Crosby and Thornhill clarinetist. As such it must be considered indicative of the kind of jazz Crescent City men are turning out these days. Tenor man Steve Giarratano isn't overly impressive while Pete Laudeman's piano is technically halting in spots. A booming balance makes it difficult to judge accurately the bass of Bunny Franks and Charlie Duke's drumming, but they sound well and swing the band. Trombonist Julian Laine is a real surprise. His playing, of the Teagarden mold, is light, tasteful and not limited to the usual trite tailgate ideas. This applies especially to *Faz*, a slow blues, on which trumpeter Tony Dalmado gets off on good Berigan-school passages.

However the feeling of these men, particularly the rhythm, tends towards four beat jazz, especially the scored bits. However as Sid Bechet says, "If I try to play a tune like *Laura*, which I like, they start to moan till I do *Tin Roof Blues*. It isn't the musicians who don't ride with the changes."

Capri gets strict rough-house treatment with Fazola taking a full chorus in front, strongly backed up with solos by Laine and Dalmado. However, anyone who ever heard the Wingy Mannone slaughter-house job in this tune will find anything else pale by comparison.

The album has some pleasant jazz with Fazola good to hear, as always. But it doesn't rank as top-notch stuff by a long ways. (Keynote A 138)

IRVING FAZOLA

- ♪ Original Dixieland One-Step
- ♪ Bluin' The Blues
- ♪ Satanic Blues
- ♪ Ostrich Walk
- ♪ Mournin' Blues
- ♪ Sensation
- ♪ Fidgety Feet
- ♪ Farewell Blues

With the exception of Whimpy Miller's trumpet and Abby Brunies on drums, these are the same men who recorded with Fazola in the Keynote album. Most of the comments made on that album still hold true. The recording here is muddy, the playing lack-lustre

Meltones With Bob Hayward



Hollywood—At a Black and White record session, here are the Meltones with Bob Hayward. Left to right, Hayward, Bernie Parke, Dottie Lytle, Leo Dukehorn and Les Baxter.

with the exception of Fazola himself. Rhythm drags occasionally (*Walk*), while the riffing is extremely sudden. Listen to the conclusion of *Mournin'* and compare it with some of the old Bob Crosby sides. Nuf said. Best side is *Farewell*. However the Keynote album is much better in every musical way. (Victor HJ 12)

TENOR SAXES

- ♪ They Didn't Believe Me
- ♪ Wicks Kicks
- ♪ Under A Blanket Of Blue
- ♪ China Boy
- ♪ 5054 Whitsett
- ♪ You Know It

This is another pickup album of spare sides Keynote had around. *Me* is a rather mediocre side with some Don Byas tenor. *Wicks* is with Ted Nash, whose tone here sounds much like Sam Donahue's when that worthy was working with Krupa. *Blue* is from the same Hawkins-Teddy Wilson session that produced the excellent *Make Believe* last year. On this particular side, Wilson emerges with the honors.

Boy with Herbie Haymer doesn't come off well. *5054* with Babe Russin does better, but it too sounds a little disorganized and not particularly fresh in content. It is supposed to be a Corky Corroan side, but there is actually more Willie Smith alto than there is tenor. (Keynote 140)

BE-BOP

- ♪ Charge Account
- ♪ Cent And A Half
- ♪ Sloppy Joe's
- ♪ I Woke Up Dizzy
- ♪ Fine And Dandy
- ♪ Elevation

First two sides are by the Stewart-Lambert vocal combination backed by Red Rodney's little group. *Account* actually is the ubiquitous *How High The Moon*, with the two singing unison vocal ideas along with Rodney's horn. Both Red's and Lambert's solos are good, though lacking a little in the last quota of ideal punch which distinguishes a good from an outstanding record.

Sloppy and *Dizzy* are arranged by Neil Hefti, with some quietly effective tenor by Charlie Ventura and loose-vibrated but well-conceived trombone belong to Kai Winding on *Sloppy*.

Dandy rips right along with excellent tenor (Auld?) and good Rodney and Serge Chaloff's baritone along not for the ride. *Elevation*, a Gerry Mulligan score, is equally good save that Chaloff's solo doesn't register as well. There are times when his series of selected ideas, used as tee-off points serve to frame his solos to a too

Symbol Key

- ♪ ♪ ♪ ♪ Tops
- ♪ ♪ ♪ Tasty
- ♪ ♪ ♪ Tepid
- ♪ ♪ ♪ Tedious

similar mold. Altogether a much better album than you would expect from a group of secondary sides from three sessions. (Keynote 140)

SWING

DIZZY GILLESPIE

- ♪ ♪ ♪ ♪ Oopapada
- ♪ ♪ ♪ OW

Best recording the band has ever had in point of view of being in tune and balanced. Recording director Russ Case must have really sweated for the results. *Oopapada* is the tongue-in-cheek vocal riff duet worked out by Babs Gonzales. Diz and Kenny Hagood take turns singing unison and chase choruses, after the band amazingly enough kicks off the intro in clean fashion. Skipping the use of the trick vowel sounds for a moment, they get off some good vocal ideas. Dizzy's solo passage starts off with too much technique, ends with better ideas. Back of the sax solo, the band's power, raw and unvarnished comes through in scaring quantities.

Unless the ear is way off, Ray Brown is playing bass on this date, and his tone on *OW* is a sample of what is wrong with amplified basses at present when used with the gain too high and too much bass compensation. There are points when his notes sound like a tuba coming through cheese for clarity.

Gillespie's solo includes two fantastically long and well-expressed ideas. Other sections are not so well put together, but these two passages are answers themselves to the people who feel that Gillespie never plays an integrated solo. (Victor 20-2430)

BENNY GOODMAN

- ♪ ♪ ♪ ♪ King Porter Stomp
- ♪ ♪ ♪ Madhouse
- ♪ ♪ ♪ Sometimes I'm Happy
- ♪ ♪ ♪ Changes
- ♪ ♪ ♪ Afraid To Dream
- ♪ ♪ ♪ Goodbye
- ♪ ♪ ♪ Roll Em
- ♪ ♪ ♪ I've Found A New Baby

1935 to 1937—two of the greatest years of one of the country's greatest organized swing bands. *Stomp* and *Happy* were recorded July 1, 1935. *Madhouse* and *Goodbye* three months later with Jess Stacy replacing Frankie Froeba on piano. *Baby* in mid '36, while *Dream*, *Em* and *Changes* were all made on July 7, 1937.

Listen to Goodman on all of these sides. Some of his ideas may sound dated and his tone isn't as full and pretty as it is today. But everything that he plays has vigor and authority—he sounds like a man who wants to play. *Stomp* has the famed Berigan version of King Oliver's *Dipper Mouth Solo*. The more you listen to these sides, the more you will appreciate

Hymie Schertzer as a lead alto man. The Goodman reeds were the only section in the band that ever really swung, and Schertzer was one of the best reasons they swung. On *Happy*, one of the classic examples of simple, fluid scoring for saxophones by Fletcher Henderson you have another instance of the same thing. Here was a band that played without pressing, relaxed, easy despite a weak rhythm section. There's another classic Berigan chorus on this one too.

Listen to these three records and then listen very carefully to *Changes*. The powerhouse kids—James, Griffin and Elman were in and the band was losing its swing. In place of the light, under-inflected phrases you had before, now every brass figure is smacked squarely but heavily. The brass smack is powerful, but the relaxed swing, despite the reeds, is gone. *Dream* and *Goodbye* are ballads pleasantly. *Baby* is a Jimmy Mundy "killer" (that's what they called 'em, bub) score with a Berigan Peewee Irwin trumpet solo. Once again the reeds shine. Flipover is the Mary Lou Williams score, the first pop ork boogie. (Victor P-188)

BENNY CARTER

- ♪ ♪ ♪ ♪ Prelude To A Kiss
- ♪ ♪ ♪ I Can't Escape From You

These two sides were made at widely spaced intervals with *Kiss* the newer. Taken at a slow tempo, the band is rough and not too well modulated but Carter's lead work on the reed bits and soloing is a pleasure to hear. This man is still one of the four or five great all around jazz musicians in the country. His ability alone almost carries it to four notes. Flipover is that. The rhythm is stiff and noisy while the band has none of the suave restraint usual with Carter units. (Capitol 480048)

CHARLIE BARNET

- ♪ ♪ ♪ ♪ Skyliner
- ♪ ♪ ♪ West End Blues

Skyliner was so popular in Europe that during the war when only a few V-disc copies were available, every band was making note for note copies of the tune. It became the theme song of *Midnight In Munich*, one of the most popular record programs in the world. It's worth the attention. The Barnett band plays with drive, the arranging ideas even in their Ellington aping are well conceived and Barnett plays his head off. Flipover, a band copy of the famous Armstrong-Hines side, devoted to Barnett's alto is even better. (Decca 25234)

HAL MCINTYRE

- ♪ ♪ ♪ ♪ Jumbun Jubilee
- ♪ ♪ ♪ Love For Love

Jubilee is jump blues, which the band plays punchfully, despite some speeding in the rhythm section. However Hal has recorded more original instrumentals. *Love* is capable dance music. (MGM 10090)

ERSKINE HAWKINS

- ♪ ♪ ♪ ♪ Tuxedo Junction

A collection of the hits of the Alabama band that started to follow a Lunceford groove and on to hit with *Tuxedo Junction* (which the Miller band promptly stole by virtue of a bigger name and better distribution), the Avery Parrish piano solo *After Hours* and Paul Bascomb's Chu Berry-styled tenor saxing of Sweet Georgia Brown. Unostentatious but often effective swing. (Victor P-181)

THE JOE MOONEY QUARTET

- ♪ ♪ ♪ ♪ Stars In Your Eyes
- ♪ ♪ ♪ Lazy Countryside

This is the best recording job the Mooneys have had. It is, however, still bad. The roundness of tone, the preciseness of attack, and the perfection of tonal balance is completely lost. Joe's tone sounds sharp and ready, while the Fitzgerald clarinet is hollow and unbacked by the usually crisp-sounding Frega bass. In a word, Capitol gives Ernie Felice much better recording than Decca has seen fit to extend to Mooney. This side will give you a slightly better idea of what the group does, but (Modulate to Page 16)

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(Jumped from Page 17)
It still is about 20 percent of what actually comes out. (Decca 24174)

DANCE

CHARLIE SPIVAK

♪ ♪ Stardreams
♪ ♪ It's Bewitched
Stardreams, Spivak's theme, is quietly played. (Victor 20-2373)

HARRY JAMES

♪ ♪ Too Marvelous For Words
♪ ♪ My Future Just Passed

This is a very lack-lustre record for a band of James' stature and reputation. His own horn work on the second half of *Words* is good, far better than he has put on wax recently. Marion Morgan sounds uncannily like the old Helen Forrest on *Passed*. (Columbia 37851)

HAL MCINTYRE

♪ ♪ My How The Time Goes By
♪ ♪ I Feel The Same Way About You

Why doesn't more happen with this band? Practically every record they make is commercially palatable, danceable, musicianly and pleasant listening. Mac's lead alto is a distinctive sound and the band's beat is light and crisp. (MGM 100075)

FREDDY MARTIN

♪ ♪ When I Write My Song
♪ ♪ Don't You Love Me Anymore

Mentioned here so you will know that *Song* is actually *My Heart At Thy Sweet Voice* from Samson and Delilah, first done pop style by Bea Wain and Larry Clinton a decade ago. "Authors" are Ted Mossman and Bill Anson. (Victor 30-2473)

TEX BENEKE

♪ ♪ Without Music
♪ ♪ When Summer Is Gone

Music is the Martin Block theme, while *Summer* is the old Kemp tune. Some odd light touches of boogie on *Music*, but once again when you listen to the size of the band and the repetition of scoring ideas, you wonder. (Victor 20-2341)

EDGAR HAYES

♪ ♪ Stardust
♪ ♪ When You And I Were Young Maggie

This is a re-issue of the record Walter Winchell claims revived *Stardust*. Edgar Hayes was playing fancy-schmancy octaves all over the place long before the current tinkle-fingers craze. However there is a constant beat from the band, no matter what he does. (Decca 25106)

KAY KYSER

♪ ♪ Pushin Sand
♪ ♪ It Happened In Hawaii

Echoey balance and a big band pushing for a beat doesn't help any thing happen here. There is some interesting attention to using gals' voices as a riff fill-in background on the side. It's far better than the usual Kyser, but still needs lots of work. (Columbia 37295)

ALBERTO SOCARRAS

♪ ♪ Nocturno Indiano
♪ ♪ Rhumba Rhapsody
Flautist playing Chopin's *Ninth Nocturne* in bolero tempo, and despite his occasional gingerbread, it's much pleasanter listening than the gumming-up Eddie Duchin sees fit to hand the same tune. That last flat note though! (Victor 25-1095)

TOMMY DORSEY

♪ ♪ L-L-L-L-L-A
♪ ♪ The Old Chaperone
Mae Williams seems to like

Clooneys Cling To Pastor



Philadelphia—Tony Pastor, who was chosen to play the Click club here on its first anniversary, lets the Clooney sisters do their stuff before the movie camera. Sisters, Rosemary and Betty Ann, will be featured with the band on its theater tour.

Anita O'Day's vocal style, while the Dorsey brasses are as polished as usual. Reverse has one blue passage on it, unusual for Dorsey and Victor. Usually they don't have to fool with crude methods of merchandising. (Victor 20-2468)

JACK FINA

♪ ♪ So Far
♪ ♪ Golden Earrings

Noteworthy because of the excellent singing of Harry Prime, sounding something like Bob Eberly in his prime, but with more flexibility. (MGM 10085)

SKITCH HENDERSON

♪ ♪ Emperor Waltz
♪ ♪ The Stars Will Remember

Emperor happens to sound better as a waltz than either of the 4/4 tempoes presented here. Henderson's band stays within bounds of good taste however, plays it simply. (Capitol 455)

SKITCH HENDERSON

♪ ♪ Put Yourself In My Place Baby
♪ ♪ Pappa Won't You Dance With Me

First sides with Henderson for ex-McIntyre vocalist Nancy Reed. Henderson plans to use her on double piano. Here however she merely vocals. *Place* shows her phrasing and intonation as much improved, the size of her voice as still a shade small. (Capitol 471)

RAYMOND SCOTT

♪ ♪ Two Guitars
♪ ♪ Mountain High Valley Low

Guitars is done with much Miller reeding, often voiced too high for the rich sound Glenn sought. This side at least is just another big band. *Low* is the delightful song Scott wrote for the play *Lute Song*. (MGM 10086)

NOVELTY

BUTCH STONE

♪ ♪ Hey Sister Lucy
♪ ♪ I Love You Till Your Money's Gone Blues

Butch, ex-Les Brown novelty vocalist, sings both sides in his customarily forceful style. Note that often Butch works like an ofay Louis Jordan. Backing is far more musical than is customary in units of this type, with some clever score ideas and good solos by the tenorman. If Majestic will get up often some records, this band can be a commercial success as well as playing substantially good music. (Majestic 7264)

ARTHUR GODFREY

♪ ♪ Songs

The guy is undoubtedly a showman on radio, but on records nothin' happens—that is, unless you fancy a watered-down version of Singin' Sam. (Crown 11)

DALE BELMONT

♪ ♪ The Sheik Of Araby
♪ ♪ Tennessee

This is the gal who capitalized on the sweater during the war, appearing several times in the *Beat's* always giving away the same sweater to some salvage drive. In all mercy, she should do the same thing with this record, having neither voice nor comic

ability. The first side has a chorus with added slightly shady lyrics, while *Tennessee* has been much better done by Dorothy Shay. (Mary Howard 123)

JOHNNY MERCER

♪ ♪ Sugar Blues
♪ ♪ Why Should I Cry Over You

Capitol, having discovered that satirical corn pays off, works over the old Clyde McCoy epic, with Mercer stating that nothing but this tune knocks him out. It's moderately funny, but the band can't seem to make up its mind as to whether it is supposed to play cornily or well. The results are slightly confusing. However this one will sell handily in the taverns and on the late-airers. You is a rhythm version of the old tune. (Capitol 448)

ERNIE FELICE

♪ ♪ O Solo Mio
♪ ♪ Stumbling

What with Goodman doing *Dizzy Fingers* and Felice *Stumbling*, old-time piano solo writer Zee Confrey is getting a real revival in Capitol's studios. Felice's playing on *Mio* is nicely handled melodic work, with a little too much tremolo now and then. *Stumbling* is spoiled whenever he abandons his harmonic ideas and plays very ricky and corny single finger ideas. Credit Larry Breen's bassing for holding things down nicely, and Capitol for good recording. (Capitol 453)

KAY KYSER

♪ ♪ Campus Favorites

This album barely makes it for two notes, being badly out-played in both the Tex Beneke and Johnny Long albums. The latter two, recently released, have the same selection of college tunes, but are much more slickly presented. They at least don't rely completely on cliches Fred Waring wore out ten years ago. (Columbia C-150)

HARRY OWENS

♪ ♪ Hawaiian Melodies

In all honesty, Hawaiian music is the one form of music around which completely and utterly bores this reporter. After years of listening to it, there still doesn't seem to be anything reportable to me in the products which reaches these shores. In addition, this album is dilute "fake" Hawaiian, as are so many of the big band blues records false reproductions of the original material. Which leaves us nowhere, along with these records. (Columbia C-141)

SY OLIVER

♪ ♪ Civilization
♪ ♪ You Can't Tell The Depth Of The Wall

First side is adequately sung by Oliver, with not too much happening musically. *Well* is on the two-beat kick he used with Lunceford and Dorsey with contrasting shifts to powerhouse four. Some apt trombone back of the vocal. (MGM 10083)

KEENAN WYNN

♪ ♪ The Bear Who Wasn't

A wonderful tale by Frank Tashlin delightfully done by Keenan Wynn. It's for you as well as the kids, the satire is that good. The tale of a bear who got mixed up with a bunch of factory execu-

ves who thought he was "a silly man wearing a fur coat who needed a shave." For once the score, by Walter Schumann, is an integral part of the tale, instead of just being tacked on. (MGM 12-A)

THE DELL TRIO

♪ ♪ The One I Love
♪ ♪ Just Around The Corner

Manager Joe Galkin, who also handles Tommy Tucker, told me he thought this outfit could cut Joe Mooney's Quartet. I'm not sure about that, but I do know that they are woofing right on the heels of The Three Suns. The guitar-organ-accordion threesome will probably sell hundreds of thousands of records during the next year, which proves nothing but that musical standards like everything else move ahead slowly. Good for skating rinks, though. (Columbia 37951)

VOCAL

LENA HORNE

Classic In Blue

Not as good as Miss Horne's first *Black And White* album, this does show off her increasing sense of delicacy and command of phrasing. She is still a much better actress-singer than she is a straight jazz vocalist, but with her charm who's kicking? The *Frankie and Johnny* production, a two-sided affair, doesn't come off partially because of over-ornate treatment, partially because Lena sounds a shade too mannered. (Black And White A 75)

MAURICE CHEVALIER

♪ ♪ Maurice Chevalier Returns

An album of special material, all of it with Chevalier's name on

it, plus several co-authored by Alston, writer of *Symphonic*. Chevalier's ebullient charm comes through, but the singing and songs themselves are not up to his older records. (Victor S 51)

MIGUELITO VALDES WITH MACHITO

♪ ♪ Afro Cuban Music

If you are fed with a lot of the over-arranged, rhythmless Latin singing and playing now to be heard, latch onto this magnificent album by Valdes backed by Machito's rhythm. The guts, swing and musical conception that Valdes puts into his singing shades everyone else in the country doing this type of singing. (Decca A-355)

CONCERT

CHARLES MUENCH

Daphnis And Chloe

♪ ♪ Suite I
♪ ♪ Suite II
Here are the two Ravel pieces which have influenced more young jazz arrangers than almost any other European music. The first *Suite* is shorter, less often heard though there is good impressionistic music in it.

In both, Muench, conducting the Paris Conservatory Orchestra, plays them at slower tempos than does Koussevitsky in the American versions, gives them richer more romantic interpretations. In the purely a tempo parts, heavily scored for flutes and strings, this treatment, aided by the amazing British Decca FFFR recording is wonderful. In other sections, the music bogs down, becomes syrupy. This album you should have by all means though. (Decca EM 29)

Down Beat covers the music news from coast to coast.

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WHITEMORE AND LOWE

Malaguena
Guaracha

The two piano team who have been mixing dance music and straight concert repertoire on their programs for some years, make their debut on Red Seal playing a famed Lecuona dance tune, and a dance form used here by Morton Gould in his Latin-American Symphony.

The recording is brilliant, though having the high peaks double piano playing often yields on wax. The playing on the first side is tight, precise and rhythmic. It does lack however some of the wild sweep that dance music of this type should have. They give the acridly-scored Gould bit of fluff good, exact playing which is almost more than it deserves.

The first side is the most successful pop side the team has made, a distinct improvement over their other efforts and among the best of its kind. (Victor 11-9759)

ANDRE KOSTELANETZ

Kostelanetz Favorites

If you want the record of what has happened to Kosty, listen to *Jalousie* and then go back and listen to his old Brunswick album of tangos and rumbas. The essence of a good tango is its slow viciously driving sexual beat. The opening is garbled here by rushing and bad phrasing in the strings, while the middle is pure arranged sugar. Perhaps this is what his fans want today, but it's not the kind of conducting on which Kostelanetz built his reputation. And even the best string section over-amplified can be a shade boring the tenth time around. The same arguments, only stronger, can be applied to the recording of De Falla's *Ritual Fire Dance* which speeds like a fire truck and has all the rhythmic precision of the same species made by Mack. (Columbia MM-681)

Mississippi Suite

This is the first of Columbia's

new Recortainers: where instead of the conventional book album, the records are contained in a cardboard box, and can be put on a changer without shuffling. They are held in place by a plastic peg through the center hole. It's a good and incidentally cheaper packaging idea — though they seem to rattle about a bit when the container is shaken. If it goes over, all of Columbia's packaging from now on will be on this style. The *Suite* is not too much of a muchness. You'll recognize the Mardi-Gras (Part IV) with its lush slow theme and Turkey-In-The-Straw overtones. Nothing to fight for, though. (Columbia MX 284)

MALCOLM SARGENT AND THE LIVERPOOL SYMPHONY ORCHESTRA

Young Person's Guide To The Orchestra

This music was the basis for one of the best short movies yet made on getting people familiar with the orchestra. Benjamin Britten took a theme of Purcell's, starts it with full orchestra, works through each of the separate sections, then starts a variations with each member of the woodwind family, the same with strings, brass and percussion, concluding with a final fugue and the original theme poured out by the brass. This to me is music appreciation on a much smarter level and one less likely to turn a school kid's stomach than some of the lukewarm drivel they used to turn out in this country a decade ago. (Columbia MM-703)

DENNIS BRAIN

With the Halle Orchestra

Coperto No. 4 in E Flat

Just in case you think the French horn is confined to long sonorous hunting calls and sustained room tones, as many dance bands now use it, listen to Eng-

lishman Brain, one of the greatest on the instrument, rip through passages that would bother many good trumpet players. (Columbia MX-285)

REGINALD KELL with the Philharmonia Quartet

Quintet For Clarinet and Strings In A

While the Budapest quartet sounds better on the Victor set, listen carefully to Kell's playing here and then compare it with Benny Goodman, who had the Budapest Quartet backing him. You are due for quite a shock — and not in Goodman's favor, surprisingly enough. Benny, a superb musician, when he records a work like this stiffens up so much that he sounds like a talented school-boy instead of the great musician that he can be. (Columbia MM-702)

MATTY MALNECK

Shangri-La (Part 1)
Shangri-La (Part II)

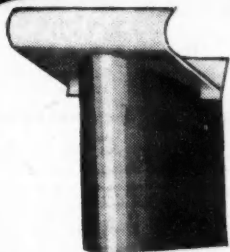
Lush stuff by the ex-Whiteman fiddle player who has been arranging on the coast for some years. Showcased is Bob Maxwell's harping, more rhythmic and less "jazzy" than most. Before this instrument can successfully be used in jazz though, someone is going to have to devise electronic foot controls which will permit the chromatic shifts to be made with more speed and ease than now possible. First part is dominated by a French horn theme sounding a little like the horn call from *Siegfried*, while the later parts move into faster tempo plus Ray Scottish reed passages. Side II is very fine should you be making home movies and need a sound track. Romantic, pretty but doesn't arrive much of anywhere. If this is Columbia's answer to Raeburn, it certainly is monosyllabic. (Columbia 37877)

RAY BLOCH

When Day Is Done
You'll Never Walk Alone
Two Guitars
It Creeps By Night

Day is certainly a tough tune to do because it has been over-Whitemanized to death. Here at least Bloch stays within limits of taste, doesn't over-inflate his volume and tempo shifts. *Alone* is from *Carousel*, is given the full choral treatment. *Guitars* would be better at a slightly faster tempo at least with this score. This is one of

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CONCERT MUSIC FRONT

U.S.'s Serious Composers To Fore, Survey Finds

New York—The old problem of who plays what and are American composers getting a break in an interesting once-over in the September Musical America by Robert Sabin.

Sabin reports that Beethoven is still in front with a total of 272 performances of 21 works in the season's performances by the 22 orchestras he surveyed. In second place was Brahms also with 21 works but performed only 290 times. Mozart had the most compositions played, 39, but in only 130 performances.

Of the 705 selections the orchestras poured at your ears, 117 were by American composers, a surprising upswing over only 15 years ago. However few of the 117 were repeat performances, the conductors preferring to glamorize their programs with premieres, rather than re-do worthwhile writing.

"Porgy" Tops

The most played American works were: Gershwin's *Porgy And Bess Suite*(9), Copland's *Appalachian Spring*(8), Copland's *Danzon Cubano*(6), Diamond's *Rounds*(6), Barber's *First and Second Essays*(6), Creston's *Frontiers*(6), Gould's *Spirituals*(5), and Dello Joio's *Ricercari*(5).

Only 8 per cent of the 705 were new works, but of these 59 prem-

those in-between grooves that just doesn't fit. Despite improved harmonic complexion, *Night* is essentially the sort of thing Larry Clinton used to do with *Satan Takes A Holiday*. If a band is going to bother to do instrumentals, they should at least be as interesting and as well-done as possible. (Signature 15148-9)

DAVID ROSE

Holiday For Strings

An album of the man whose head sprouts cat-gut instead of hair. One of the originators of the string section - in-echo - chamber, Mr. Rose uses them to usual advantage. In his defense it must be said that his command of beat and accent is noticeably better than that of Kostelanetz in his *Favorites* album. Beside the title side, you will notice his original *Deserted City* for a good lead line. (MGM 3)

ARTHUR RUBINSTEIN

Ritual Fire Dance
Dance Of Terror

Compare this single piano with Kostelanetz's whole orchestra on the De Falla *Fire Dance* and you will see why Rubinstein is a very great musician and here at least Kostelanetz an inexcusably sloppy one. Rubinstein's ability to get a hard bouncing smack out of a piano keyboard in the midst of the most difficult passages is something to make crack pianists gasp. Listen to his arpeggios at the beginning of *Terror* for an example. (Victor 10-1326)

Modern Leaders

Composer	American	Performances
Copland	26
Gershwin	23
Barber	22
Gould	12
Creston	12
Anthell	10
Still	9
Hanson	8
Foss	8
Piston	8
Composer	Foreign	Performances
Strauss	126
Ravel	102
Prokofiev	76
Debussy	76
Sibelius	67
Shostakovich	59
Stravinsky	53
Rachmaninoff	48
Bartok	32
Milhaud	20

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Bad Production Spoils All-Star Show In Naptown

Indianapolis—A crowd of approximately 8,000 stood . . . if not in reverence, but in order that they might be better able to see . . . when Ethel Waters made her entrance on the make-shift stage of the Indianapolis State Fair Grounds Coliseum on September 28. But that was after that same crowd had waited undauntedly through what had seemed like hours of setting up props, rehearsal of orchestras with acts, and the switching of the entire vaudeville lineup so that Bill Robinson, the show's headliner, had to come on early while still tying his shoe laces. Through it all, there was poor Willie Bryant trying to stall the whole business by cracking nothing but union jokes, while the denim-clad boys from the local local arranged, re-arranged, and took their bows.

Lawrence Epps Hill and Bill Powell, the promoters of the affair which starred the cafe society names of Dorothy Donegan, Katharine Dunham and troupe, Helen Humes, The Deep River Boys, Dusty Fletcher, Step Wharton, Anna Belle Hill, and the bands of Tiny Bradshaw and King Kolax as well as Robinson and Waters, forgot that the \$13,000 they paid for the stars did not automatically take care of the production.

Obviously, Hill and Powell had stuck out their necks with such a mammoth show in the cold vaude town of Indianapolis . . . or so wrong. The show made money . . . although very little of it . . . but the possibility of another show built along the same lines, now in the embryo stage, will probably be dropped. Too many people went away dissatisfied, if not confused.

Step Wharton, first on bill, had to fight a bad mike, but his galloping Maurice Rocco-styled piano drew good attention. His jived up version of Warsaw Concerto was his weakest. The Deep River Boys are four of the best around. Anna Bell Hill, newcomer to my book, basso profounded her way through Because and things lighter, to a bewildered hand. Dusty Fletcher, king of the prat falls, still is one of vaude's No 1 laugh getters. He got a lot of laughs here and earned every one of them. His act was probably the least strained.

Shot with a spot as she walked up the aisle, Ethel Waters made a dramatic entrance. Her style is still magnificent, her personality still eloquent, her ad lib still gracious . . . and, of course, her old songs, still exciting.

Dorothy Donegan undraped herself from her gold lame coat and then draped the rest of her costume around the piano, oooooohed and aaaaahed and still managed to play her fine piano. She left as hurriedly as she entered. It doesn't pay to linger. Katharine Dunham rushed on stage with three guys in tight pants, did a fast and arty four-minute strip-tease and took a hasty exit.

Bill Robinson was the hit of the show, and the greatest showman on the bill. He came on early to keep the show moving when it was lagging. He came back at the end of the Dunham whirlwind and took his rightful place to close the bill. As the last person was leaving the arena, he was still on the stage singing, his arm draped around Willie Bryant. He said it was the greatest show he had ever seen, but I think he was only kidding.

—Don Goins

Granz Lashes Back At Beat Statements

Detroit—Norman Granz, here to present his touring JATP unit in concert, took violent issue with the editorial in the October 8 issue of *Down Beat*, and made the following point by point rebuttal:

(1) "—that these three men (Blesh, Granz and Condon) have relegated to themselves so much of the kingdom of jazz."

I simply have presented jazz to the public as a promoter primarily, and, secondarily, as a producer I have been concerned with selecting men who were musically important and commercially able to sustain the cost of big concerts. I have relegated no more to myself than have many others who hire musicians.

(2) "—they act as though they are to be treated as crosses between Belasco, Sam Goldwyn and any great musician, etc."

This is patently ridiculous name-calling. I don't know about Blesh or Condon, but I've never publicly nor otherwise pretended to be a know-it-all. Since the responsibility for the show falls on the producer, I reserve the right to put on the type of shows that maintain what I feel are good standards, at the same time pleasing the most people. JATP seems to do this.

(3) "—in his own screwball fashion (Granz) is concerned with doing some good."

I have the only musical organization in the business with a non-discrimination clause in its contracts, which means we never play where there is segregated seating or dancing. I've lost more than \$100,000 in bookings because I am actively concerned with promoting the civil rights of minorities.

(4) "—grossly guilty of taking from musicians and giving them very little in return."

I pay my men more than any other band, ballroom, theater or night club in the country pays comparative artists. In fact, the *Beat* has extolled me time and again for paying such high salaries.

(5) "—all claim that musicians have no sense of business acumen."

This is an absolute falsehood. I never have made any statement remotely resembling this.

(6) "—the Messiahs of Music that they would have you believe them to be."

A below-the-belt unprovable crack. I don't believe myself to be, nor do I make out to anyone else that I'm a Messiah.

(7) "—they feel they are minor kings, hate each other, and none over-plays with exception of Granz, who was so overwhelmed with accusations of connivance when he started that he has paid well ever since."

I don't feel like a minor king. Not only do I not hate Blesh, I've never even seen the guy in my life and I've never met Condon. I've never been accused of conniv-

ery to my knowledge, and have never connived either.

(8) "—they might have tossed a few more crumbs to musicians."

Most leaders pay disproportionate (compared with what they make) salaries to musicians. Many sidemen would prefer to go with JATP, both for the greater loot and for the greater publicity than any leader could give them.

(9) "—they start telling musicians how to play, what to do, and just what art is."

Never, in all the record dates I've supervised, nor in the over 300 sessions I've presented have I ever told a man what nor how to play. I was responsible in making the one honest movie short on jazz for which you praised me.

(10) "—they are over-weening fools, with braggart and errant displays of stupidity."

This last name-calling calls for a punch in the nose!

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Jenney In Jersey

New York—Bob Jenney (Jack Jenney; Bunny Berigan; Claude Thornhill; Red Norvo) has his own band at the Castle, Riverside, New Jersey. In the group are; Bob Trombone and leader; Harry Denmick, bass; Lou Mercuri, guitar; and Harry Lombardo, accordion.

DISC JOCKEYS SOUND OFF

Typical Jock Aids Artists, Influences Sales & Tastes

By FRED M. HALL

Sacramento, Calif.—After reading Down Beat all these years, I was somewhat aghast at the ire poured on the heads of the suffering disc jockey by your paper earlier this summer.

Your conception of this musical by-product pictures a slick-haired parasite, systematically breaking down the already slim gains made in music, and thriving fabulously on the reflection of fame gained by association with music personalities.

As a member of the clan, let me deny the truth of this sordid situation.

There are, admittedly, many individuals who continue playing of offensive wax, indiscriminately, augmenting their personal glamour with "in person" interviews with band leaders. They are rapidly becoming exceptions to the rule.

Labor Of Love

Programming a typical disc show, a composite of pops and jazz, is no small task. It must be a labor of love, for the financial remuneration is small. I, for instance, received a talent fee of five little bucks for an hour I had on Saturday—an hour preceded by two hours of preparation, requiring much audition and study.

To satisfy the commercial department, the client and the listeners, you must make compromise with your personal integrity. Some self respect you can retain, but still a portion of your audience wants Freddie Martin, and once in awhile you feed them a disc of this type, carefully choosing so as not to offend your own dignity. There are some fair Martin's, there are some very bad Martin's.

Kenton Interview

Kenton, incidentally, made for such an interesting interview one time that we talked a solid half hour. We spoke of recent progress in popular music... of the radical innovations in jazz... of the relative qualities of Decca and Capitol and Columbia records, and the breaks given or not given by those companies to artists. We looked to the future for public appreciation of the great things coming from the Duke, from the many new lights on the musical scene—and the listeners loved it.

As for discrimination against newcomers by using only established names, we site this example. A pre-release was received here on Pacific records, *Empty Ballroom Blues*. No other copy was available in the vicinity. After several spinings the demand was so great the staid local music stores were forced to stock it and sold hundreds of copies. No national promotion put it over to the public. In this case, a man at the mike certainly aided the musician at his instrument.

Jockeys In General

The disc jockey in general is a sincere fellow, working hard at his profession, aiding the bands and artists in many ways in everything he puts before the public; he makes record sales rise or tumble, he creates goodwill in advance for the touring musician, he can and often does lift the taste of an entire community. He makes for better music, and for more music.

As record-spinners grow away from the cuteness and affectations so long the burden of their industry, so the respect for the popular music world grows. As the jockey filters his way through the poor and mediocre, so the guys who make the music at its source should be encouraged to aim their sights higher.

As I collect my extra five bucks on payday, I'll wonder if it's all worthwhile and feel thankful for the mildly lucrative income from regular programs and technical duties.

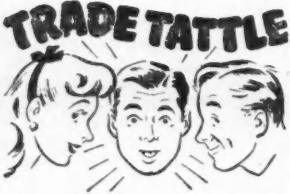
Disc jockeying is just for kicks, believe me!

For the seventh in this series on disc jockeys across the country, Down Beat has selected a typical small station spinner to illustrate the problems that face the type of jockey who unquestionably far outnumbers the Terkels, Robbins and Jack the Bellboys of the profession. Fred M. Hall is now production manager and chief engineer of KOBE, Las Cruces, New Mexico, and was formerly affiliated with KXOA in Sacramento, Calif., at which time this article was penned.

Hall says he has one additional gripe; he is dismayed at the inroads of syndicated jockeys such as Martin Block and Dorsey and Whiteman. Says it cuts out chances of local men, who probably are better, anyway.

'Joe Dosh' Volunteers Song, But It Was The Wrong Joe

Minneapolis—Some characters never seem to realize that the music biz is too sharp to let a phony pass as the real thing. It happened here, this time, when a well dressed, good looking guy introduced himself at Sleizer's Club 21 a couple of Saturdays ago as Joe Dosh, the former Hit Parade crooner. His line was good, almost perfect, even adding the part about being an ex-F.B.I. agent, Joe's former job.



(Shoot all up-to-date recording and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, either 2415 R K O Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

PUBLISHING

Bobby Worth's music pubby has been admitted to ASCAP the songwriter revealed recently, and his Please Don't Play Number Six Tonight is moving smoothly with discs out already by Tommy Dorsey, Gene Krupa and Frances Langford. Miss Langford's was out first and has been rolling best. Ellis Allen is Hollywood manager of Bobby's company... Southern music is pressing Walt Davidson's and Clarence Wheeler's San Gabriel Valley... Steve Allen and Kermit Goell (Kermit penned Near You and Huggin' And Chalkin') are prepping a new tune, Easter Sunday In My Old Home Town, for release early in 1948.

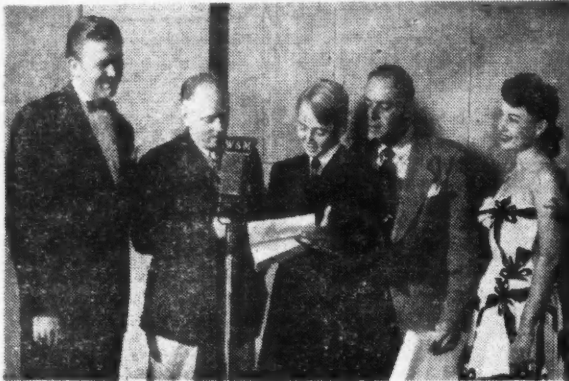
Frank Loesser's Queen Of The Hollywood Isles is a gag tune for Dotty Lamour to chant in a new film, *A Miracle Can Happen*. . . Johnny Mercer and David Raksin are penning *Forever Amber* and figure it for release when the pic comes out.

An oldie by Frankie Carle (says he wrote it while with Horace Heidt), Because You Are, has been turned over to his Dreyer Music for plugging... Mellin now has Bill Savitt plugging... Bill Richards is now with Bourne... Artie Valando is now in Bill Coty's spot with Oxford music... And Charles K. Harris now has Herb Reiss, formerly with Mutual... Beverly Music recently bought With The Rose In Her Hair from Spina-Green. Dick Haymes, Beverly controller, has cut the tune.

Nat Winecoff has dropped from Ralph Peer... Mickey Golden's Criterion recently bought Cindy Walker's My Rancho Rio Grande. RECORDS

Lion Records has taken over the platter factory formerly operated by Pan-American in Hollywood.

Herbecks Welcome Native Son



Nashville — Ray Herbeck and his singer-wife, Lorraine Benson, were in a group which welcomed home Claude Jarman, Jr., over WSM recently. The young actor is at the mike, and the others, left to right, are Herbeck; Beasley Smith, WSM director; Eddie Birnbryer, writer and emcee, and Miss Benson.

Ryan's Start Sunday Sessions With Bunk

New York—The regular jam session season at Ryan's got under way Sunday October 12 with a bash at which Bunk Johnson was featured. Run by Milt Gabler and Jack Crystal, the clambakes will continue all year, tooting off at 5 p. m.

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Posin'

By Bill Gottlieb
THE POSER

What's your ultimate aim in the music business?

THE POSERS

Side men in the Thornhill and McKinley orchestras.

Began at Hotel Pennsylvania, where Claude Thornhill makes with amazing music. Put question to singers Gene Williams and Fran Warren. Said Gene:

"I don't want to be a single like the others. I'd like, some day, to lead my own band. Not a singer's band like the Howard and Monroe outfits but a real musical unit. All this, of course, is long way off."



Gene Williams and Fran Warren.

Fran sighed and stated:

"There are a lot of things I'd like. Most of all, I guess, I'd like to become a single... but a successful one. I wouldn't like to lay a bomb. Everything would have to be planned just right, and in black and white. Would need a great manager, too, to see to all this. Maybe I'll be able to swing it in a year or two."

Skipped over to Ray McKinley's to query a quartet of horn men. Ray Beller, putting aside his alto, dreamed:

"Some day I hope to teach and sit in a rockin' chair with a barrel of apples and a record machine."



Ray Beller and Joe Ferrante.

Trumpet Joe Ferrante had other ideas:

"I want to save enough to open an auto service business. I'll keep my horn, but just for kicks."

Vernon Friley, hot trombone, said he wants most to lead a happy home life.

"So I guess I'll eventually have to leave the band business and take up teaching or running a record shop."



Vernon Friley and Nick Travis.

As for trumpeter Nick Travis he'd like to end up

"With about a half interest in a little club. I'd play in the band, of course, but wouldn't worry about anything but playing."

Back to Thornhill and ride tenor man Mickey Folus:

"Me? ... I'm just working my way out of the music business. I want to settle down sometime."

Hornman Books Self Into Spot

Hollywood — With agency men snarling at each other over the lean pickin's of location spots, trumpeter Louis Ohls, who was snubbed by the agencies as a no-name, walked into the Hawaiian Gardens in San Jose and signed his 8-piece unit for six months.

Ohls has three saxes, three rhythm and two trumpets and features Miss Tom Aubin on vocals.

Beneke Band To Drop Miller Name

New York—As of February 2, the Tex Beneke band will be known as just that without any remnants of the Glenn Miller band which it has used to help pave the way to the current lush prosperity it is enjoying. Previous objections by bookers to dropping the Miller tag are overridden now since Beneke feels his own name is strong enough.

Lectures Given On Music Therapy In L. A.

Hollywood—A series of lectures revealing the use of music in curing physical ailments is being given here at the public library by the music therapy division of the bureau of music, it has been announced. Prominent speakers in the fields of music, medicine and education head the discussions.

Scores For Heath

New York — Arranger Eddie Finckel, former Raeburn - Rich scribbler, is now writing for a band located 5,000 miles away. Through Lou Levy of Leeds publishing, he's worked out a writing schedule for the Ted Heath band in England.

New Music Aired

Hollywood — Lucille Norman, Down Beat discovery of the early 40's, currently is starring on her own air show Saturdays over NBC. Tabbed The Music Hour From Hollywood, the show co-stars the 22-piece band of Henry Russell along with vocalist Lucille.

New York—The Joe Mooney Quartet is working Mutual air Friday Saturday and Monday nights from the Hotel Warwick's Raleigh Room. Earliest show is on Saturday, a half hour starting at midnight (EST).

Wolcott Quits Studio

Hollywood—In order to devote his entire time to radio commitments and to the writing of original music, Charles Wolcott recently ended a nine year association with the Walt Disney studio. Wolcott has been general musical director of the studio since 1944. Prior to joining the Disney organization, he was with Paul Whiteman.

Meantime, I'll settle for playing with a good orchestra."



Danny Polo and Danny Polo.

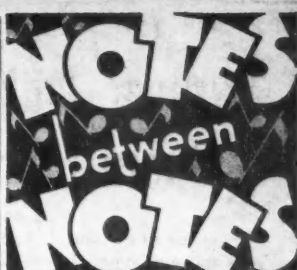
Danny Polo, clarinet man long with Ambrose in England, put it this way:

"I'm playing for kicks. Give me a good band and I'm happy. With a band like Claude's, I'm really having a ball. Let it stay that way."

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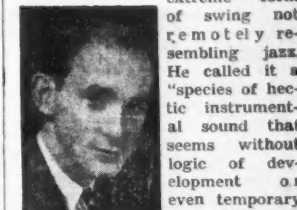


By Michael Levin

New York—The press coverage of the recent Gillespie concert was rather sparse, most of the first string gentry covering the NYC Symphony's first concert of the season.

The Herald-Tribune, however, printed a few words signed "R.B.", probably Rudi Blesh, well-known jazz impresario here.

Blesh stated that he couldn't call "Be-Bop" music, that it was an extreme form of swing not remotely resembling jazz. He called it a "species of hectic instrumental sound that seems without logic of development or even temporary continuity of idea. There is no inevitability to any part or to the whole in what impresses this writer as a rather sensational, tasteless and insincere eclecticism."



Mike Blesh.

Blesh's review applies in part to some of the younger copyists of present jazz styles. However his rank condemnation of the playing of an entire group of musicians seems rather unfortunate. It is one more demonstration of the fact that many writers seem more concerned with justifying their own personal taste-position rather than helping what may be good in each grouping to resolve itself into something more musically satisfactory.

He also adds that the music relies on Delius and Debussy. This, a just criticism of some Ellingtonia, is certainly hard to justify in the music heard at the concert in question. In the hard stridentities of the Gillespie style is very little of the lyrical meanderings of Delius and Debussy.

While undoubtedly some of the playing was purely technical and not esthetically satisfactory, much of it, particularly that by Parker, was excellent. This reported members in particular two entrances by the Bird that for perfection of form in idea content rank with anything he has heard in the last decade of jazz.

There was junk played at the concert. There is junk played at every concert.

It is to be suspected that Mr. Blesh, who would hate present-day musicians no matter what they play, forgets that in the days of New Orleans' glory, there were good and bad musicians there, that even Armstrong played occasionally bad solos.

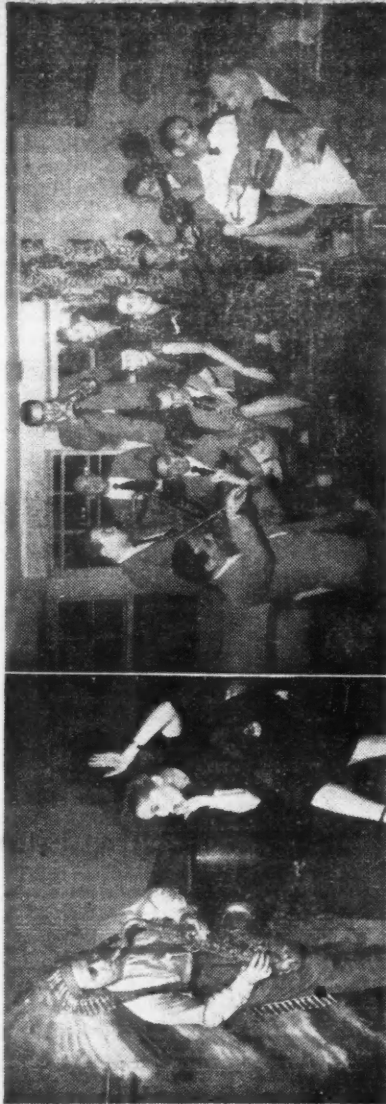
No art is consistent in any period. There is good jazz being played now of a different variety than was being played in 1915. It is the function of writers not to condemn whole schools of playing, but to listen to each example and attempt to discover that of good and bad in each.

Further, while every writer remembers with fondness the things he heard in his youth which smacked to him of eternal greatness, his primary duty is to the musicians with whom he is living. Granted the uses of studying of the glories of Rome. Granted also that he who studies only Rome ends up with the taste of dried book worms in his mouth.

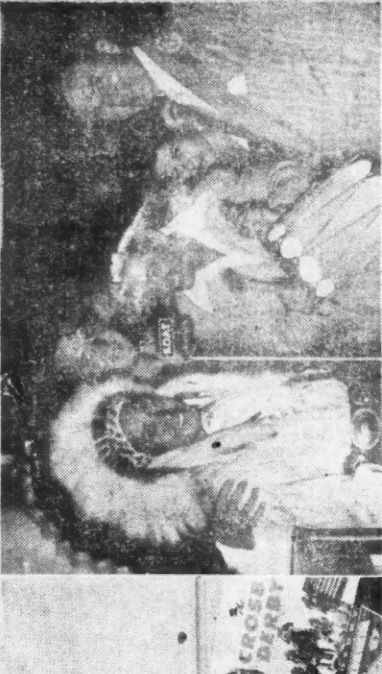
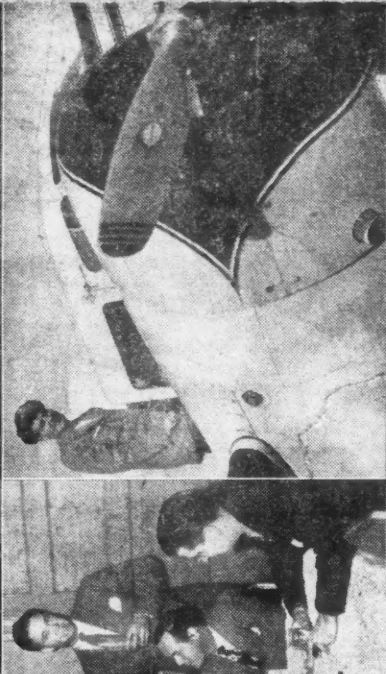
Mr. Blesh, no fool even if notably pompous, could aid the cause of jazz he so fervently espouses, by making his knowledge available to young musicians in less doctrinaire a fashion.

The knowledge of the tradition is important—but not to the point where it stifles the current creation of the art.

Picture Views Of Music World Personalities



Big Chief Donahue (top left) accompanies vocalist Shirley Lloyd while getting in the mood for their newest disc, Red Wing... Photo of probably the largest strolling unit extant (top right) and all because of the recent hurricane. Eddy Dunsmoor, his musicians, girl trio and favorite bartender are shown at the Buena Vista hotel, Biloxi, Miss., right in the path of the storm. Band managed to stow away safely in a sub-basement but emerged to find their regular stand had been blown away... Oh those honest men! Jacks (center) on the left city stations of phony... no more... for from... WCCO.



Johnny MacDougall, WLOL; John Ford, WTCN; Tom Hastings, host at Harry's cafe's Huckster Room, and Cellan Card, WCCO. Sitting at the far right is Don Leary, owner of a Minneapolis record shop... Charlie Barnett (center right) is co-pilot on his own two-engine Cessna for hops between dates on his current theater tour. Side-man takes the train... Bencke (lower left) plugging Crosby plugging plugs, on paper that is. Gal is with the Moonlight Seven vocal group... More Indians (lower right) but this time real. A member of the Isleta tribe did a tom-tom solo for Gene Krupa at an Albuquerque autograph party.

DOWN BEAT

MUSIC NEWS FROM
COAST TO COAST

BACK COPIES
October 22, 1947
★ ★ ★
Mooney And Moffett Split
(See Page 1)
★ ★ ★
Loot Heavy On Coast
(See Page 3)
★ ★ ★
New Kenton Crew Hits
(See Page 3)
★ ★ ★
Dizzy, Bird Bash Sell-Out
(See Page 1)
★ ★ ★
On The Cover
Claude Thornhill



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More Indians (lower right) but this time real. A member of the Isleta tribe did a tom-tom solo for Gene Krupa at an Albuquerque autographing party.

blown away... Oh those honest men! Jocks (center left) on the city stations disdain the Merry Mac's good cash for promises of plugs. Left to right in the back row: Bob DeHaven, WCCO;